

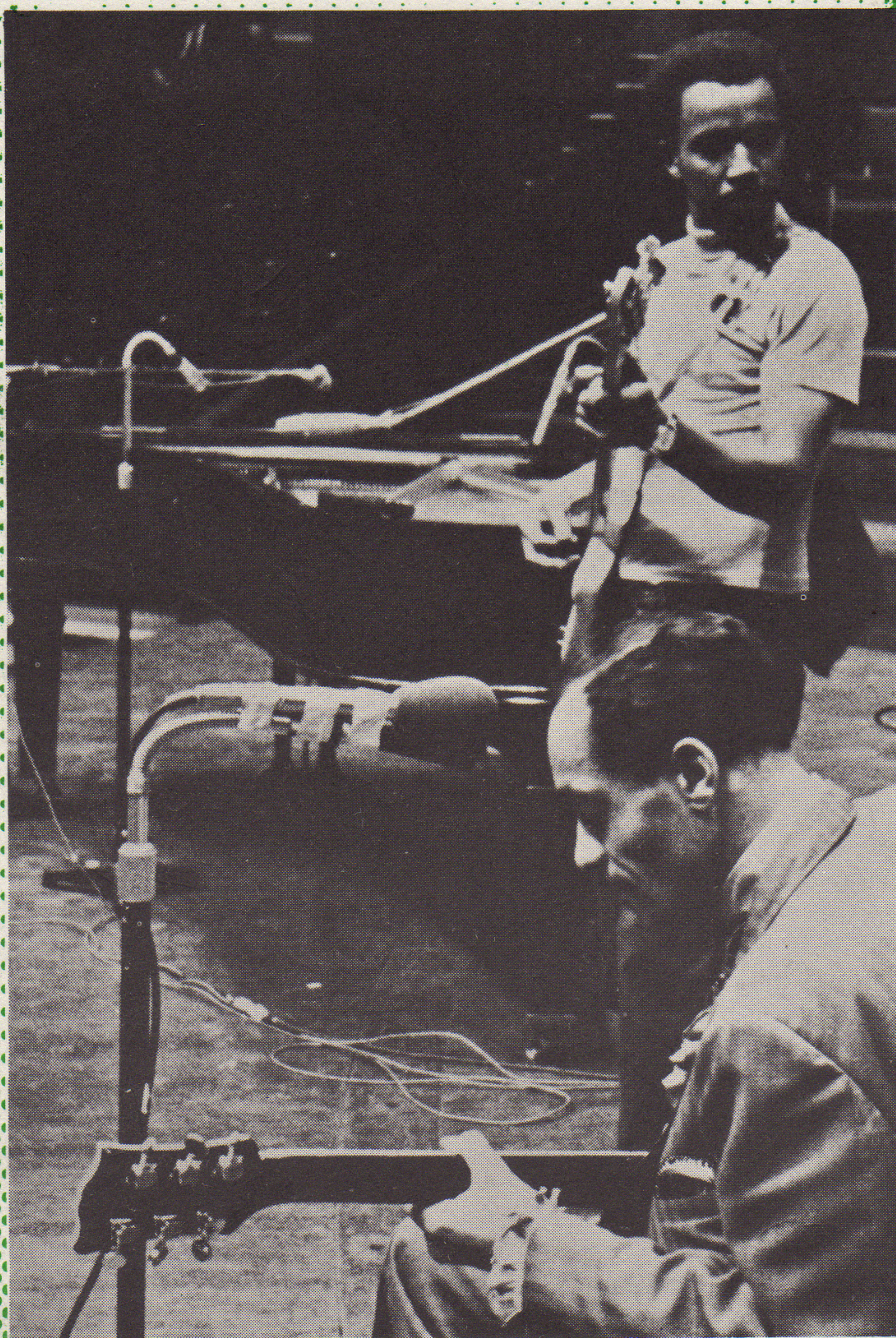
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31

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1969



RECORD REVIEWS

PART ONE: CURRENT RELEASES

COUNT BASIE ORCHESTRA

COUNT BASIE PLAYS NEAL HEFTI AND QUINCY JONES:

Thad Jones, Sonny Cohn, Al Aarons, Fip Ricard, Ernie Royal (tpt); Grover Mitchell, Henry Coker, Benny Powell (tbn); Marshall Royal (alt, clt); Frank Wess (alt, ten, fl); Eric Dixon (ten, fl); Frank Foster (ten); Charlie Fowlkes (bar, bar fl); Count Basie (p); Freddie Green (g); Buddy Catlett (bs); Sonny Payne (d)

New York City — November 2, 3 and 5, 1962

Together again :: Shanghaied :: Skippin' with Skitch :: Ee Dee :: Rose bud :: I'm shoutin' again :: Ducky bumps :: The long night :: Jump for Johnny :: Ain't that right

Snooky Young, Don Rader (tpt) for Jones and Royal; Urbie Green (tbn) added

New York City — April 21, 22 and 23, 1963

Li'l ol' groovemaker — Basie :: Pleasingly plump :: Boody rumble :: Belly roll :: Count 'em :: Nasty Mangus :: Dum dum :: Lullaby for Jolie :: Kansas City wrinkles

Verve SVSP-39/40 (37/5d.)

THE BASIE band of the 'fifties and 'sixties has not been a very popular one in critical circles, although the judgement of the jazz public and of jazz musicians has been highly favourable. Musicians influenced by Basie almost invariably emulate the post-1950 band rather than the styles of his earlier groups. There is a good deal to admire in post-50 Basie, notably the superb professionalism and the never failing swing. Yet I find myself in agreement with those who find that the output of the group has been disappointing from the start. The reliance on arrangers from outside the organisation is to some considerable degree responsible, as this current re-issue well illustrates. The scores are of a high professional standard and so, obviously, is the playing — but the identification of musicians with their material never achieves the fusion and purpose of the best Lunceford recordings, which remain the most successful jazz performances in which the arranger is the key figure. It hardly needs stressing that Lunceford's arrangers were generally musicians working within the band.

The first of the two LPs in this Verve double album is the weaker. The arrangements by Neal Hefti have some nice touches but his highly mannered style too often degenerates into mere affectation. His jerky, staccato passages, which are used to contrast with typical lazy Basie relaxation, are often downright corny. The disc, originally issued as *I'm on my way and shoutin' again*, is average 'sixties Basie with good but not outstanding solos and a high standard of ensemble proficiency. The Quincy Jones LP, originally *Lil' ol' groovemaker...Basie*, finds the band in livelier form, partly due no doubt to the more varied and imaginative scoring. Not that there is anything which departs from the rather limited stylistic boundaries of this band. But in such scores as *Count 'em* and *Kansas City wrinkles* Jones captures the perfect idiom for the band and the relaxation and superbly controlled dynamics of the performance are delightful. The solos of Al Aarons on three tracks and Snooky Young on *Wrinkles* are the best heard on either LP. Overall these two discs are as good as anything the band has done since those *Dance session* and *Atomic* LPs which all subsequent Basie LPs so much resemble.

EDDIE LAMBERT

GARY BURTON

COUNTRY ROADS AND OTHER PLACES:

Gary Burton (vib, p); Jerry Hahn (g); Steve Swallow (bs, elec bs-gtr); Roy Haynes (d)

New York City — 1969

Country roads :: The green mountains :: True or false :: Gone, but forgotten :: Ravel prelude :: And on the third day :: A singing song :: Wichita breakdown :: My foolish heart :: A family joy

RCA SF8042 (37/6d.)

GARY BURTON'S music is wide-ranging, judged from the evidence of his LPs. The music here, to quote the sleeve note, "has some striking country turns to it, notable blues lines, references to European classicism, popular ballads, elegantly fussy sound recording and an electronically overdubbed track where Burton plays piano against his own four-mallet vibraharp work". Now while I welcome versatility it is my belief that this does not act in Burton's favour. About a third — possibly a half — of the tracks here represent the kind of music which the quartet plays better than any other jazz group — viz. a logical blend of jazz, blues and folk. Try *Country roads*, for example, and you will hear a lovely blues performance with a loose, fluid feel to the rhythm almost as if vibes, guitar and occasionally the bass are slithering in controlled skids across the top of the beat. Jerry Hahn's solo on this track is an expert fusion of jazz and folk. The very next track *Green mountains*, is a tinkling piece of prettiness straight out of the MJQ book (or at least until Hahn comes on with a bottle-neck approach). *Foolish heart* is the octopus-vibes approach to a ballad, too treacly for comfort after the first minute. The *Prelude* by Ravel is a masterpiece of technique and engineering (Burton duets with himself) but I would question its place on a jazz LP. The credits are the opening track *Gone but forgotten*, *Third day*, *Wichita breakdown* and *Family joy* most of which sound as if they were conceived simultaneously in Nashville, the Mississippi delta and Fifty-Second Street. *Singing song* is the restless little piece which was recorded to good effect about five years ago by both Stan Getz and George Shearing when Gary was a member of groups led by those individuals. The best writing comes from Swallow and Mike Gibbs, the drumming of Roy Haynes is superb (he is featured on *True or false*) and the playing time is nearly thirty-four minutes. Not a wholly successful album but one which has given me a great deal of pleasure.

ALUN MORGAN

THROB:

Gary Burton (vib, p); Richard Greene (vln); Jerry Hahn (g); Steve Swallow (bs); Bill Goodwin (d)

New York City — c. 1969

Henniger flats :: Turn of the century :: Chickens :: Arise, her eyes :: Prime time :: Throb :: Doin' the pig :: Triple portrait :: Some echoes

Atlantic 588 203 (37/6d.)

THIS POT-POURRI of elements drawn from country-and-western, rock, pop and jazz sources is successful enough on its own terms, but only because these are so very modest, debarring as they clearly do much of the vitality

EMI



IMPORT
SALES

JAZZ!
&
BLUES!



PHAROAH SANDERS
'KARMA'

IMPULSE AS 9181



JOHN COLTRANE 'CRESCENT'

IMPULSE AS 66



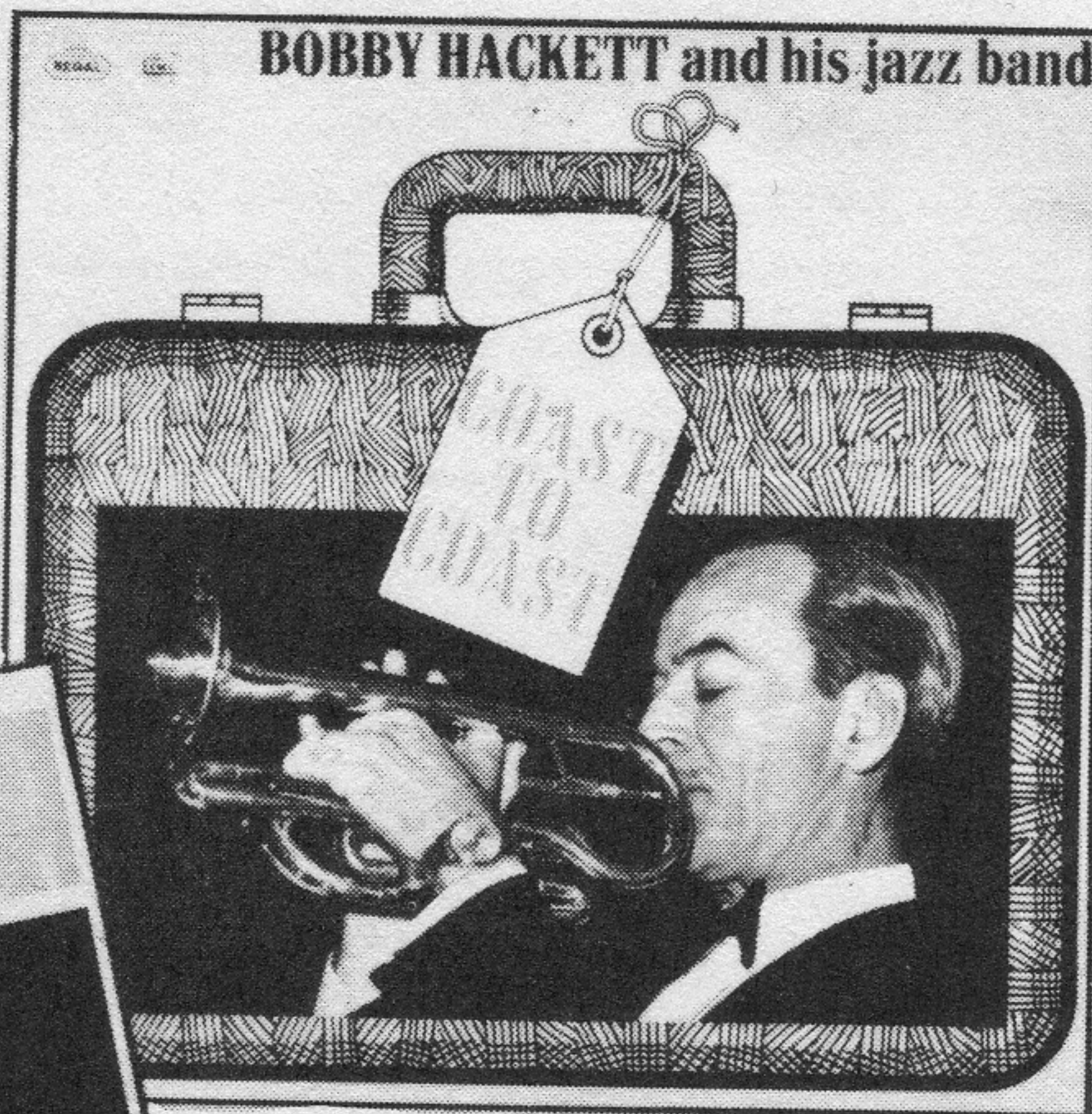
SONNY BOY WILLIAMS

More Real Folk Blues

CHESS LPS 1509

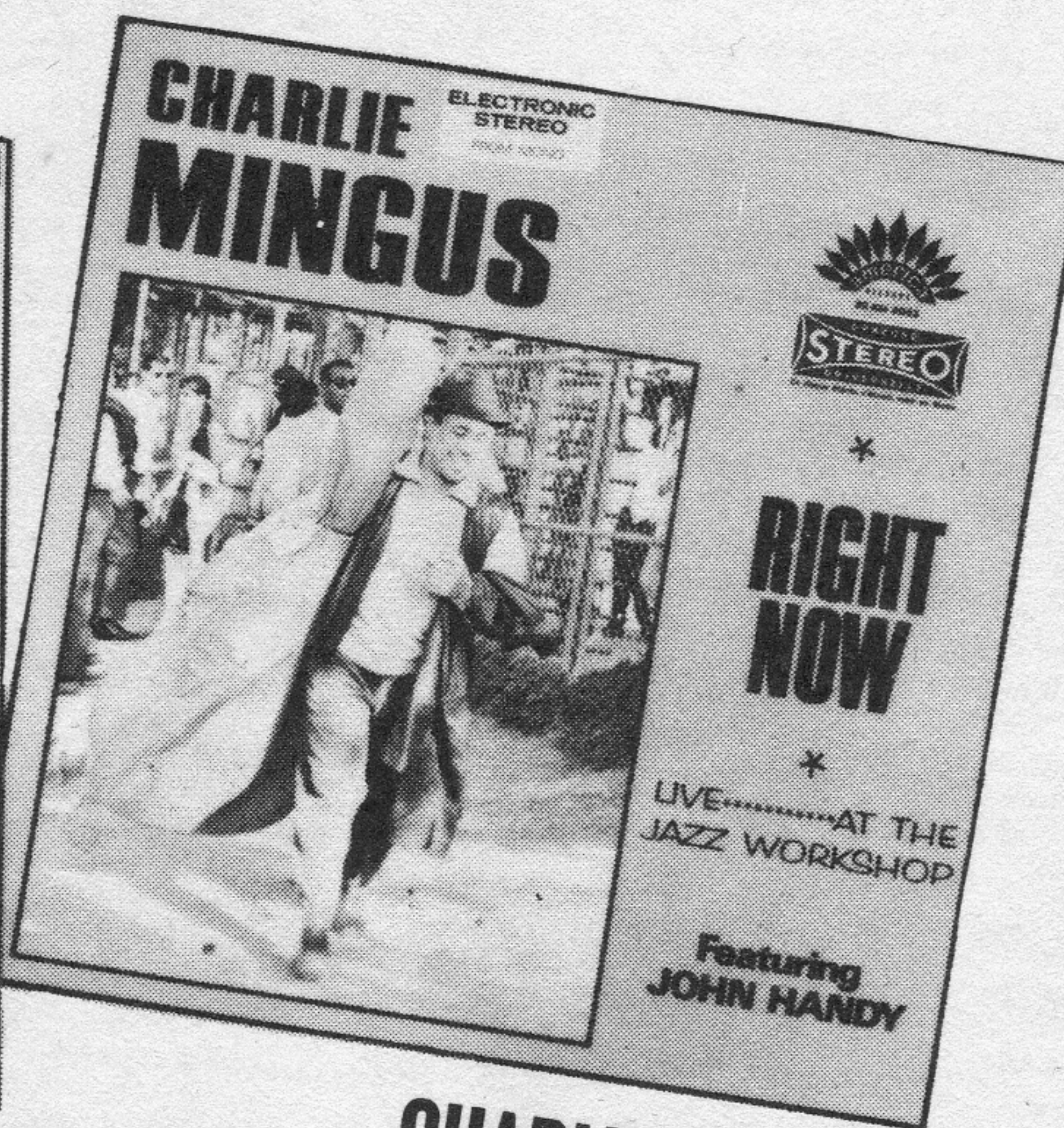
BILL COLEMAN
BUDDY TATE
'TOGETHER AT LAST'

PATHE CPTX 240 863



BOBBY HACKETT
JACK TEAGARDEN
'COAST TO COAST'

REGAL REG 2062



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'RIGHT NOW'
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and inventiveness that collectors covet, whatever their special stylistic leanings. Burton tinkles, Hahn and Greene moan, and Goodwin pounds, but their conglomerate sound is hardly likely to appeal to those of us who are conscious of Hampton, Jackson, Blakey, or, come to that, Stephane Grappelly. The essential monotony of these 39 minutes will be masked for some by the music's acceptability on purely fashionable grounds: my advice to readers of this magazine is to leave *Throb* pulsating gently in its rack.

MICHAEL JAMES

DON CHERRY

WHERE IS BROOKLYN?

Don Cherry (tpt); Pharoah Sanders (ten, piccolo-1); Henry Grimes (bs); Edward Blackwell (d)

New York City — November 11, 1966

Awake nu :: Taste maker :: The thing :: There is the bomb :: Unite-1

Blue Note BST84311 (47/5d.)

CLOSELY associated a decade ago with Ornette Coleman and a protagonist at that time of the type of pure melodic improvisation to which the altoist and his earlier partner, Bobby Bradford, have more or less adhered, Cherry has tended since 1964 or thereabouts to involve himself in the ruthless tonal and rhythmic explorations of Albert Ayler. His best work in this arduous vein has in fact been done with Ayler, examples being *Ghosts* (Fontana SFJL925) and *Sonny's time now* (Jihad 663). The present release, which it will be noted has been kept on ice for three years, is something of a compromise between the two styles, and lacks both the ensemble density of the tenorists music at its best and the fluent if at times ambiguous lyricism that distinguished Cherry's work with Coleman. This lack of direction is aggravated by Sander's playing; vacillating between Rollins-like phrasing and passages composed exclusively of noise effects, as for instance in *Taste maker*, he cannot be said to convey an impression of stylistic cohesiveness, let alone of maturity. Piecemeal, to be fair, the album has its merits: Grimes and Blackwell are not only inventive and technically impressive, but also work well together, and Cherry himself hits on some attractive licks. This style of improvisation, though, incorporates such disparate melodic, tonal and rhythmic elements that to be successful it demands awesome ensemble disciplines, formalized harmonic ones having been discarded; such highly controlled interchange is rarely in evidence here. The emotional reportage crammed into these 42 minutes is vivid enough, but whether that alone satisfies the reader will inevitably be a matter of personal inclination.

MICHAEL JAMES

EDDIE CONDON

JAM SESSION AT COMMODORE NUMBER ONE:

Bobby Hackett (cnt); George Brunis (tbn); Pee Wee Russell (clt); Bud Freeman (ten); Jess Stacy (p); Eddie Condon (g); Artie Shapiro (bs); George Wettling (d)

New York City — January 17, 1938

XP22308-1 *Carnegie jump*

XP22309-1 *Craned*

JAM SESSION AT COMMODORE NUMBER THREE:

Max Kaminsky (tpt); Muggsy Spanier (cnt); Miff Mole (tbn); Brad Gowans (v-tbn); Pee Wee Russell (clt); Joe Marsala (alt, clt); Bud Freeman (ten); Jess Stacy (p); Eddie Condon (g); Artie Shapiro (bs); George Wettling (d)

New York City — March 24, 1940

76329-A *A good man is hard to find — part one*

76330-A *A good man is hard to find — part two*

76331-A *A good man is hard to find — part three*

76332-A *A good man is hard to find — part four*

JAM SESSION AT COMMODORE NUMBER FIVE:

Max Kaminsky (tpt); Benny Morton (tbn); Pee Wee Russell (clt); Joe Bushkin (p); Eddie Condon (g); Bob Casey (bs); Sid Catlett (d)

New York City — December 2, 1943

A4689 *Basin Street blues*

A4690-1 *Oh Katherina*

Ace of Hearts ZAHC (M AHC)179 (24/-)

FEW NAMES conjure to mind a whole and distinctive style of jazz in the way that Eddie

Condon's does. The output of his groups in the late 'thirties and early-to-middle 'forties was of a high and uncompromising order. A modified variant of the old Chicago ensemble style was blended with solos of quality; virtuosity was not required and down to earth, no-nonsense music making was the keynote. The Condon archives for much of this period derive from Milt Galber's Commodore label. The Commodore personnels varied, but they were always dominated by hot jazz musicians of craft and dedication. The first Commodore session was made a few hours after the 1938 Goodman Carnegie Hall concert, hence the titles of the slow and fast tempo blues. Like all the tracks on this Ace of Hearts LP these were originally 12" 78s; these two are less successful than the 10" masters cut at the same session mainly because of the rather messy ensemble choruses. But Hackett, Russell, Freeman and Stacy all have beautiful solos and the music has typical Condonite vigour. The ensembles on the 1943 date are better, mainly by virtue of Kaminsky's fine lead, and the high grade solos by Maxie, Pee Wee and Benny Morton are well supported by Sid Catlett's brilliant drumming.

Jam Sessions at Commodore is the album title, and such was the name on the original 78s. But titles from the 1938 and 1943 sessions were also issued as by Eddie Condon's Windy City Seven/Orchestra. The 1940 date, however, was a rather special one, the four sides devoted to an extended work out on one song. This forerunner of the LP extended performance alternates variously manned ensembles — always trumpet, trombone, clarinet — with extended solos, the whole climaxed by a double tempo passage using brass riffs. Little imagination is used in the routines. For example there is no clarinet duet, nor are the ensemble textures varied by the use of the saxophones. The performance flags a little in places but in others the music cooks with that dry, rather salty flavour so much the speciality of these men. Pee Wee's first solo has some brilliantly taken breaks, while Stacy, Freeman and both trumpeters have impressive moments. The rhythm section is fine with Wettling a tower of strength. By the most rigorous of standards I suppose *A good man is hard to find* is an experiment which doesn't quite come off, but its many fine stretches of high quality jazz add up to a good deal more than a failure. The recording here, at least on my mono review copy, is superior to many Commodore microgroove re-issues and the album is a must for anyone who has hesitated before when the price has been higher.

EDDIE LAMBERT

CHAMPION JACK DUPREE

SCOOBYDOOBYDOO:

Champion Jack Dupree (vcl, p) acc Mick Taylor (g, hawaiian g-1); Wallace Tring or Eduardo Givezano (bs-g); Harris Dundee or "Big Chief Drumstick" (d); Terry Noonan (arr, dir)

London — 1968/9

Blues before sunrise :: Going back to Louisiana :: Stumbling block-1 :: Who threw the whiskey in the well :: Postman blues -1 :: Puff puff -1,2 ::

Terry Noonan, Bud Parks (tpt, flh) added
same date

I'll try

Alan Skidmore, Les Wigfield (ten); Jim Chester (bar) added
same date

Grandma (you're a bit too slow) :: Ain't that a shame :: Lawdy, lawdy

Skidmore, Wigfield and Chester out; Richard Studt, Reg Cole, Barry Wilde, Peter Oser (vln) added
same date

I want to be a hippy :: Old and grey

Blue Horizon 7-63214 (37/6d.)

THE SLEEVE-PHOTO shows Jack in jester's tunic, cap and bells, smiling enigmatically; and when you read the collective personnel on the other side you certainly feel that someone, somewhere is having a great joke. *Four violins?* In fact they only appear twice, and really the effect is rather good, especially when the trumpets or flugelhorns create contrasting tone colours. The arrangements by Terry Noonan are sympathetic and varied, and he makes particularly good use of Mick Taylor, who plays excellently in a manner reminiscent of the early Peter Green. Altogether this is an interestingly conceived and

cleverly edited album; an experiment of the sort that works beautifully once and should never be repeated. Jack is in tremendous spirits from beginning to end, putting over even the sentimental narrative in *Old and grey* without losing the listener. *Grandma* and *Who threw* jump along with great gaiety, the former enhanced, as are others, by a good old-fashioned reed contribution. Jack's muscular philosophy comes out in *I'll try*, where the balance of guitar and trumpets is singularly happy. I've always thought that his slow numbers move rather ponderously unless the accompanists are really efficient; *Postman*, here, lags a little, but generally the rhythm section is excellent, and outshines many Chicagoan ones I've heard lately. I'm sure a lot of people will find this record irritating, but I happily don my own cap and bells, say scoobydoobydoo to them all, and commend Mike Vernon for an extremely entertaining 39 minutes.

TONY RUSSELL

GREAT HARMONICA PLAYERS, VOLUME 2

JED DAVENPORT (hca); Joe Williams (g)

Peabody Hotel, Memphis — c. September 23, 1929

M-197- *How long how long blues*

M-198- *Cow cow blues*

MARTIN AND ROBERT: Robert Cooksey (hca, vcl); Alfred Martin (g)

New York City — c. March 21, 1927

E-22052 *Dollar blues*

E-22059 *Hock my shoes*

SLIM BARTON (g, humming); JAMES MOORE (hca)

Long Island City — c. May 1929

473- *Poor convict blues*

MINNIE WALLACE AND HER NIGHT HAWKS: Minnie Wallace (vcl) acc Will Shade (hca); Kid Stormy Weather or Harry Chatman (p); Son Joe (g); poss. "Kid Spoons" (spoons)

Jackson, Miss — October 12, 1935

JAX-113-2 *The cockeyed world*

JAX-114-1 *Field mouse stomp*

JIMMY SMITH (hca); HARRY HOLDEN (g)

New York City — March 31, 1926

35254-4 *Mountain blues*

BOBBIE LEECAN (g, kazoo); ROBERT COOKSEY (hca)

Camden, N.J. — May 24, 1927

38929-2 *Ain't she sweet*

38931-1 *Royal Palm blues*

ELLIS WILLIAMS (hca) acc unknown g; spoons-1

poss Greensboro, N.C. — October 24, 1929

149264-1 *Buttermilk blues-1*

149265-1 *Smokey blues*

JOE WILLIAMS (vcl, g); Jed Davenport (hca, talking-1)

Peabody Hotel, Memphis — c. September 24, 1929

M-195- *I want it awful bad-1*

M-196- *Mr. Devil blues*

ROBERT LEE MCCOY (vcl, g); acc Sonny Boy Williamson (hca); Joe Williams (g)

Aurora, Ill. — May 5, 1937

07655-1 *Tough luck*

SONNY TERRY (hca, vcl); OH RED (George Washington) (wbd)

New York City — March 5, 1940

26597-A *Harmonica and washboard breakdown*

Roots ® RL-321 (41/-)

SIXTEEN tracks, spanning nearly fourteen years of race recording history, have here been transferred to microgroove, some tolerably well and some tolerably poorly. RL-321 is plainly, with its broad scope and its technical deficiencies, a typical Roots issue, and most collectors will by now know what that implies.

About forty artists played harmonica on prewar race records. One would expect perhaps half a dozen *great* musicians; Sonny Boy Williamson and Sonny Terry, who are on this record, surely belong in that rank; but by and large one encounters something less than greatness. Individuality, now, one *does* meet; Jed Davenport is always recognizable, though his best work, with the Beale Street Jug Band, is not to be found here. (Try Origin OJL-19 for two examples.) He talks through his harp in *I want it*, an unusual effect; his two 'standards' are relatively undecorated.

The Joe Williams who he accompanies (and who also, I'm sure, accompanies him) is not Big Joe — who may be heard on the McCoy track — but a minor, probably Memphis-based singer with a voice not unlike the young Joe McCoy's. Minnie Wallace's oddly-titled songs (*Stomp* is about Mickey Mouse!) have bouncy singing and accompaniment; Will Shade is prominent. He and Robert Cooksey, like Ellis Williams and the white Jimmy Smith, exemplify the lighter melodic school of playing, which is most successful in tunes like *Ain't she sweet* — though both Cooksey and Shade had a way with slow blues. The former's is shown in *Royal Palm*, with its excellent jazzy guitar and the harp's liquid upper-register choruses, and in the sides with Martin; Jimmy Smith plays skilfully in the same vein. The rougher Ellis Williams has a less distinctive style, though a good deal of verve.

Moore's solo, in the 'bluer' vein of harmonicism, is rather unenterprising, but Sonny Boy Williamson, who played the blues in almost every phrase he blew or drew, accompanies Robert Lee "Nighthawk" McCoy typically well. He and Terry end Side 2 with a flourish; Terry's falsetto singing is mixed into his playing with the usual miraculous skill, and Oh Red's support neatly reminds one of the Minnie Wallace and Ellis Williams spoon-players. This LP does not live up to its name, pleasant record though it is. It might have done so if the producers had located some work by De Ford Bailey, Alfred Lewis and El Watson; Watson for one has a genuine claim upon collectors' attention.

TONY RUSSELL

CLANCY HAYES

OH! BY JINGO:

Lew Green (cnt); Jim Dapogny (cnt, v-tbn); Jim Snyder (tbn); Mike Walbridge (tu); Kim Cusack (clt); Johnny Cooper (p); Bob Sundstrom (bj); Wayne Jones (d); Clancy Hayes (vcl)

Oh! by jingo :: Rose of Washington Square :: Oriental strut-1 :: I'm coming, Virginia :: Wise guy :: Beale Street blues :: Tin roof blues :: Cakewalking babies :: King Chanticleer-1 :: Michigan water blues :: New Orleans stomp -1 :: My little Bimbo
1- no vocal on these tracks!

Delmark ® DL210 (44/10d.)

Although this is an LP one might recommend only to one's worst enemies, no *liason* could be less *dangereuse* than that between Clancy Hayes and the Original (*sic*) Salty Dogs. In fact, despite his mostly singing with the air of a drunk unzipping his fly in a convent, the entire thing subsides like a bag of stale air, instead of exploding, as intended, like a bomb. The *specialite* of Hayes's particular *maison* is an almost unrelenting jollity with, for non-relief, a vein of lachrymose sentimentality that rather faithfully echoes Al Jolson. These combine with the occasionally 'naughty' lyrics to produce what seems like an exercise in applied adolescence, its appeal totally resistible, the enthusiasm completely uninfected. If this whole outing sounds, in Madeau Stewart's phrase, astonishingly insincere, that is appropriate because several abiding facets of American popular entertainment are here brought together. Singing like a kettle, Hayes, of course, is pure vaudeville, and that is where most dixie-landers belong too, as this band appallingly demonstrates with its gaspipe clarinet (out of Ted Lewis) and sometimes deliberately 'rude' noises by trombone and tuba. Always clumsily ready with the obvious and sounding like corpses wired for sound, the Salty Dogs are, indeed, from the same Augean stable as Lu Watters, and move, on familiar, tram-like lines, with the set purpose of sonambulists to complement the singer with horrible authenticity. He, needless to say, makes a frightful mess of the poignant *Michigan water*, and one of the cornets (they're indistinguishable) responds with an almost unbearable caricature of Bix during *Virginia*, while listening to the cornet/trombone chase on *Babies* is like being rapidly alternated between rack and thumbscrews. *Deja extendu* all the way, then; but, as the defendant said of the midget jury, these little things are sent to try us. MAX HARRISON

ART HODES/BARNEY BIGARD

BUCKET'S GOT A HOLE IN IT:

Barney Bigard (clt); Art Hodes (p); Rail Wilson (bs); Barrett Deems (d)

Chicago — 1969

Sweet Lorraine :: Hesitation blues :: Makin' whoopee :: Three little words

Nap Trottier (tpt); George Brunis (tbn, vcl-1) added

Chicago — 1969

Bucket's got a hole in it-1 :: Tin roof blues :: Sensation :: Bye and bye

Delmark DS211 (44/10d.)

BACK IN the '40s Hodes waxed some rather inimitable demonstrations of how not to do it, and it seemed unaccountable that great musicians such as Bechet should put up with him, for his tremolo-infested solos added nothing to the music's appeal and he was not much use in the rhythm section. As his recent Mercury LP showed (*J.M.* August 1969), he has improved fractionally since then and while material like *Whoopee* and *Lorraine* was never really for him, his solo on the former is quite intelligent. While, in such tracks as *Hesitation*, Hodes's reshuffling of a limited store of clichés is just the thing to convince inexperienced listeners that the blues are an unduly restricted mode of expression, Bigard's ideas, though very familiar, *are* genuine ideas and are his own. His great — and original — mastery of the clarinet is undiminished, and he still produces the most beautiful sound I have ever heard from the instrument. Its remarkable warmth and fulness can be sampled best on *Lorraine*, and even if really challenging material such as Ellington might provide is the only thing that now would lead Bigard to extend himself, everything he contributes here is worth hearing for its grace and musicality. Trottier deals in conventional, faceless dixieland trumpet, but Brunis (Burnis on the sleeve front) remains one of the finest ensemble players small-band jazz — of whatever style — has ever had. These performances are not the ones I'd choose to prove this, yet it is important to distinguish between Brunis's finesse and the musical and executive crudity this sort of trombone work normally represents.

Few subscribers will need to be told about the richly variegated inadequacies of Deems's drumming, so I will close by saying that if these 37 minutes and 11 seconds of music don't lift us out of our seat at least they don't make us want to crawl under it.

MAX HARRISON

MILT JACKSON

SPANISH FLY:

Milt Jackson (vib); McCoy Tyner (p); Bob Cranshaw (bs) Connie Kay (d)

I'm gonna laugh you out of my life :: Project S :: Ev'ry time we say goodbye

Jimmy Heath (ten, fl-1) added

Sonny's blues :: Spanish fly :: No moon at all :: Slow death :: Clay's blues :: Lazy melody-1 :: That's in-2 :: Ineffable

2- this track must have been multi-recorded as two tenors can be heard

Mercury SMWL21037 (28/7d.)

IN THE Clancy Hayes review above I wrote of a man unzipping his fly, so perhaps it's only justice I should now have to deal with a record called *Spanish Fly*. This brings us to the chick on the cover, who, if she is only wearing some beads, still has more on than Hayes's *Bimbo*. And besides noting this collection once appeared as *In a new setting* (Limelight), I'm inclined to wonder if some kind of full circle hasn't been travelled: once jazz helped peddle naked females whereas now the same are being used to push jazz. An enthralling subject anyway, for some school debating society, though the actual music on the actual record would only satisfy the more elementary grades. There are too many tracks — 11 count 'em 11 — so nothing is explored deeply and there is nothing to distinguish among them. Indeed, so long as the sleeve quotes Uncle William perhaps I can do the same and say (*Shrew Taming Act I, scene 1*) "There's small choice in rotten apples". The leader's solos in particular, like a

witty lecturer's carefully typed impromptu asides, are too glib by half. And, considering Jackson's past achievements, the under-motivated whole is enough to induce an attack of Reviewers' Gloom, perhaps even a touch of the dreaded Reviewers' Morbid Despair (this latter being, of course, a modern sophistication of that "Dark Incumbrance of the *Soul*" noted in a quack advertisement in Steele's *Spectator*). The others are as empty, but while Heath sounds, to adapt Lady Bracknell, as if he were born to the purple of r and b, instead of having risen from the ranks of mere jazz, the solos played by Tyner (the man they need not gag) must be true as he would never have had the imagination to make them up himself.

MAX HARRISON

ELVIN JONES

THE ULTIMATE

Joe Farrell (ten-1, sop-2, fl-3); Jimmy Garrison (bs); Elvin Jones (d)

New York City — September 6, 1968

In the truth-1 :: What is this?-2 :: Ascendant-2 :: Yesterdays-1 :: Sometimes joie-1 :: We'll be together again-3

Blue Note BST84305 (47/5d.)

THE perfunctory theme of *In the truth* launches a long tenor solo by Farrell that shows he has drawn generously but with intelligence on the style Coltrane favoured in the early 'sixties. At this brisk pace his ideas flow freely, aided no doubt by his leader's virtuosity. Jones in face reminds us yet again how crucial a part he played in the Coltrane quartet, proves he has lost none of his fire, and also contributes a drum solo rich in rhythms and textures. Farrell's tenor work in *Sometimes joie* is if anything more individual, but this item, though offering much of interest, tends to be disrupted by Garrison's lengthy bass section. Less ambitious but more cohesive, *Yesterdays* finds Farrell extracting all the latent nostalgia from the melody. As a soprano saxophonist, he looks as much to Lacy as to Coltrane, and his work on this instrument possesses a clarity and logic that is not always conspicuous in his playing of the larger horn. His finely-wrought lines in *Ascendant* and *What is this?* are beautifully complemented by the bass/drums backdrop, which varies from an elegant straight four to a complex mass of shifting rhythmic strata. *We'll be together again*, though savouring a little of the textbook, at least demonstrates that he has the technique to reconcile his characteristically sinuous phrases with the essentially austere nature of the flute.

This trio may be breaking no new ground, but is continuing existence at a time when the idiom's economic stock is so low and its aesthetic position so confused is heartening. The values this album represents are those traditional to jazz and one would need to be remarkably doctrinaire to fail to appreciate the many qualities which illumine its 37 minutes.

MICHAEL JAMES

STEVE LACY

THE FOREST AND THE ZOO:

Enrico Rava (tpt); Steve Lacy (sop); Johnny Dyani (bs); Louis T. Moholo (d) Instituto di Tella, Centro de Experimentation Audio-Visual, Buenos Aires — October 8, 1966

Forest :: Zoo

Fontana SFJL932 (28/7d.)

THESE performances were originally recorded in concert and on this evidence South American audiences are of a sobriety unknown in Europe, for there is not even any applause at the end of each track. Needless to say, this is hardly the sort of music which encourages that clapping on (or fairly near) the off-beat in which the French, for example, once used so heartily to indulge. This is because there are no set tempos, or themes, and the above need to be heard in conjunction with Lacy's Polydor 423223 (*J.M.* December, 1967) and the Jazz Realities disc, Fontana 881101ZY (*J.M.* April, 1969), on which he is also present. Both soprano and trumpet play almost continuously, though at any given moment one line usually holds more interest than the other. Some of the detail is quite arresting, but the music appears strangely arbitrary. Although I hardly expect to be thanked for pointing it out, I believe jazzmen have a problem with this sort of fragmentation. Whereas the music of, say, Boulez may present an extremely discontinuous surface, at

a deeper level everything — repeat: everything — is tied together very closely. Even with the most persistent rehearsals, though, the fragmentation of *Zoo* and *Forest* never seems to relate to a larger whole, which is to say the various bits fail to establish a relation with each other. In the same way, although the range of instrumental sounds produced by the horns is wide, it is hard to discover any consistency in their almost constant variation, which is to say tonal inflection is not apparently connected with any discoverable expressive purpose. Lacy, I feel, misses the formal discipline he gained from his intensive study of Monk's compositions.

MAX HARRISON

HUMPHREY LYTTTELTON

I PLAY AS I PLEASE:

Humphrey Lyttelton (tpt) acc Bert Courtley (tpt); Maurice Pratt, Rick Kennedy,, Alec McGuinness (tbn); Ronnie Ross (alt); Jimmy Skidmore, Don Rendell (ten); Alex Leslie (bar); Ian Armit (p); Roy Davey (vib); Brian Brocklehurst (bs); Eddie Taylor (d)

London — September 5, 1957

Manhattan :: Singin' the blues :: Sweethearts on parade

Humphrey Lyttelton (tpt); John Picard (tbn); Tony Coe (alt); Jimmy Skidmore (ten); Ian Armit (p); Brian Brocklehurst (bs); Eddie Taylor (d)

London — September 12, 1957

Skid row :: Mezzrow :: Looking for Turner

Humphrey Lyttelton (tpt); Phil Goody (bs-fl); L.Saunders, S. Farnsworth (fl); John Blanchard (marimba); Denny Wright (g); Jack Fallon (bs); Eddie Taylor (d); Jock McHardie (bongos); Sidney Rich (timbales)

London — November 21, 1957

La Paloma :: Bodega

Personnel as for September 12, 1957 session but Kathy Stobart (ten) replaces Skidmore

London — November 25, 1957

Goin' out the back way

Eclipse ECS (M ECM)2009 (17/6d.)

THE COVER photograph sets the scene, a youthful Humph wearing a red tie and with a CND badge in his lapel, walks nonchalantly along the west gallery of Woburn Abbey with its brocaded chairs and oil paintings. Only *Skid row*, *Mezzrow* and *Turner* are by the then-regular Lyttelton band and it is not, perhaps, surprising to find that these are the best tracks. Made at a time when Humph's band was touring the country with Jimmy Rushing, they represent something of a turning point in both the Lyttelton and British jazz sagas. The group really grasps the mainstream idiom with both hands; dynamics are used very effectively (as witness *Waiting for Turner* for example) and the solos are played with a conviction which was not always present before. Tony Coe's piping alto reminds me of Pete Brown and is exactly in context here. Jimmy Skidmore is, of course, magnificent; his departure from the band was a severe blow, for he was a spark-plug in the front line. With Kathy Stobart temporarily replacing an ailing Skidmore the old Hodges number, *Back way*, lacks some of the bite of the previously mentioned titles and this is no reflection on Kathy. It is simply that the band sounds relatively uninspired although Coe certainly stirs things up during his solo. The "big band" titles (made by what was virtually a uniting of the Lyttelton and Don Rendell groups) are not quite as good as they might have been. They are very largely showcases for Humph himself (although Rendell and an unidentified trombonist are also heard); Lyttelton has never been what one might call a coloratura soloist although he has always acted as a catalyst in his various bands. The Paseo numbers, *Paloma* and *Bodega*, are pleasant but below the level of earlier performances in this genre; I am thinking now of *London blues* with that excellent soloist Bertie Kind added on alto.

Eclipse is a new Decca budget label. This record first appeared here as Decca LK4276 in the autumn of 1958 costing thirty-five and ten pence. Now, as then, it plays for forty minutes. At seventeen and six it is excellent value and I hope Decca will follow it up with reissues of such albums as "Hot Jazz and Cool Beer" (a worthwhile mainstream LP with the Sandy Brown and Bruce Turner bands) as well as releases by Wally Fawkes, Alan Clare, Bert Courtley and Don Rendell all made at about the same time.

ALUN MORGAN

BLIND WILLIE McTELL

BLIND SAMMIE (vcl, g)

Atlanta — October 30, 1929

149302-2 *Come on around to my house mama*

Atlanta — April 17, 1930

150258-2 *Razor ball*

RUBY GLAZE — HOT SHOT WILLIE: Ruby Glaze (vcl); Blind Oillie McTell (vcl, g); unknown g (possible played by Ruby Glaze)

Arlanta — February 22, 1932

71603- *Rollin' mama blues*

BLIND WILLIE AND PARTNER: Blind Willie McTell (vcl, g); Curley Weaver (vcl, g)

New York City — September 18, 1933

14027-1 *Lord have mercy if you please*

14034-1 *Don't you see how this world made a change?*

14038-2 *My baby's gone*

Note: 14038 by McTell alone, credited to BLIND WILLIE'

BLIND WILLIE (vcl, g); poss Curley Weaver (g)

Mew York City — September 21, 1933

14067-1 *Weary hearted blues*

14070-1 *Runnin' me crazy*

BLIND WILLIE McTELL (vcl, g); Kate McTell (speech-3) -1

or BLIND WILLIE AND KATE McTELL: Kate McTell (vcl);

Blind Willia McTell (vcl, g) -2

Chicago — April 23, 1935

C-9935- *We got to meet death one day-1*

C-9944- *Dying gambler-2*

C-9945- *God don't like it-2*

C-9946-A *Bell Street blues-2*

Chicago — April 25, 1935

C-9952-A *Lay some flowers on my grave*

C-9954-A *Ticket agent blues-3*

C-9956-A *Cold winter day-4*

C-9957-A *Your time to worry*

4- Curley Weaver (g) added

Roots M RL-324 (41/-)

THIS IS A wholly admirable release; only four of McTell's issued prewar sides remain unavailable on LP (*Atlanta strut*, *Kind mama*, *B and O blues No.2* and *Hillbilly Willie's blues*). Five albums have been devoted to his work (Yazoo, Roots, Melodeon/Storyville, Biograph and Prestige), in which we can hear thirty years of musical development; a unique opportunity to study a blues singer in depth. McTell emerges from this shower of reissues a fascinating figure. While this LP gives scarcely a hint of his 'minstrel' repertoire (for which see the Prestige "Last Session"), it does offer early examples of his religious singing; the sides with his wife, *Dying gambler* and *God don't like it*, so beautifully reminiscent of Blind Willie and Angeline Johnson, linger long in the ear, but no more than the duets with Weaver, who seems to play at his best with McTell. It is particularly interesting that Blind Willie McTell was extensively recorded in 1933, for it was a poor year in the business; but he recalled that "the Vocalion people...was gettin' all the records of blues that they can — which we called the 'alley'". By 'alley' blues — "gettin' in the alley low" — he seems to have meant a very low-down, uncrompromisingly black music, free of jazz, rag and similar influences; sexual in mood rather than in explicitness. *My baby's gone*, *Weary* and *Runnin'* are instances; so too, from the '35 sessions, are *Bell Street* and *Your time* versions of which were made in 1933 but never issued. Another unreleased title from '33 was *Lord, send me an angel*, which is very probably *Ticket agent*; it surprises me that Willie's rendering lacks some of the panache with which Curley Weaver recorded it in 1950 (McTell accompanying). (See Blues Classics BC-5)

One disadvantage of matrix-order reissues is their tendency to group similar-sounding performances. *Lord have mercy* and *Don't you see* are melodically very close; likewise *Gambler* and *God don't*; *Come on around* and *Razor ball*, a little. It is a mark of McTell's skill and musicianship that one never feels sated; or perhaps it is simply the way in which he pulls the listener right into his song, his unblustering self-confidence, his sensitivity to the emotional

content of his material. *Rollin' mama*, which reads very salaciously in print, has a sort of honesty and unaffected pride, in performance, which glorifies the sentiments without emasculating them. All through the record one perceives this capacity to beautify; but then, this is the man who made *Mama, 'tain't long fo' day*, and *Statesboro blues*.

There are good reasons for acquiring the Yazoo LP and the Library of Congress session (currently Storyville 670186) before this album; there is everything to be said, though, for having all three. Indeed, for having all five of his sets; Blind Willie McTell is certainly one of the finest blues singers you will ever hear.


LEON SASH

TONY RUSSELL

I REMEMBER NEWPORT:

Leon Sash (acc); Lee Morgan (bs); Ed Uhlig (d)

Easy to remember :: I remember Newport :: Aren't you glad you're you? :: Pennies from heaven :: Polka dots and moonbeams :: Misty :: Our love is here to stay :: There will never be another you :: Lullaby of the leaves

Delmark  DL416 (44/10d.)

FAMILY jazz: I've had the term in mind for years. Just as family TV is epitomised by those

magazine programmes wherein a jolly, boring anchor man introduces us to all the people we don't want to meet, so Leon Sash's jazz is the blandest kind there is. Soloing throughout every track — i.e. for 28 minutes 58 seconds too long — he produces a totally predictable music listening to which offers as much reward on concentrating on muzak. Frank Lloyd Wright spoke of chewing-gum for the eye and this is its inevitable complement — chewing gum for the ear; if the metaphor seems a messy one, well, that's how this music is. Sash's instrument emerges, alas, as the electric organ's smaller, still more objectionable, brother. Contrary to popular supposition, critics would rather be celebrants at a birth instead of mourners at a wake ("You mean barkers, not butchers", says an unsympathetic friend, reading over my shoulder as I type), but it's hard to believe anybody will ever get much jazz out of the accordion. Certainly Leon Sash does no better than Art van Damme or Mat Matthews before him, and, while collectively they may offer a strong appeal between these titles. Presumably it's some kind of achievement to make *Aren't you glad you're you?* and *Misty* seem almost indistinguishable, but the whole thing is about as exciting and long-winded as the twentieth re-run of *Gone with the wind*. Perhaps that is an unkind title to link with an accordionist, so, considering he includes a Gershwin tune here, let's say *I got plenty of nothin'* should be Sash's theme song. It is sometimes maintained we get the art we need and deserve, but we must have been very wicked to deserve jazz like this.

MAX HARRISON

LONNIE SMITH

TURNING POINT

Lee Morgan (tpt); Julian Priester (tbn); Bennie Maupin (ten); Lonnie Smith (org); Melvin Sparks (g); Leo Morris (d)

New York City — January 3, 1969

See saw :: Slow high :: People sure act funny-1 :: Eleanor Rigby :: Turning point

1- omit Morgan, Priester and Maupin

Blue Note BST84313 (47/5d.)

DESPITE the presence of such luminaries as Morgan, Priester and Maupin, it is dubious to my mind whether such LPs as this should be reviewed in a jazz periodical. Melodic extemporization is replaced by the permutation of a set of motheaten cliches, harmonic interest is kept at a low ebb, and it is only from the rhythmic viewpoint, and then only occasionally, that the sound of surprise, as Whitney Balliett had it, arrests the wearisome ear. Such moments occur briefly in *People* and *Eleanor*, when Smith, Sparks and Morris evolve the sort of riff interplay that Horace Parlan created so unfailingly on this same label just under a decade ago. It was all very well for jazz players to draw on a popular repertoire when that repertoire had something worthwhile to offer; but to do so nowadays is to court instant monotony. Thirty-six minutes spent listening to this record should not fail to bring you close to the heart of musical tedium.

MICHAEL JAMES

SWEET HOME CHICAGO

MAGIC SAM'S BLUES BAND WITH EDDIE SHAW: Eddie Shaw (ten); Magic Sam (vcl-1) g—; Mac Thompson (bs); Robert Richey (d)

Chicago — February 6, 1966

That's why I'm crying-1 :: Riding high :: Bad luck blues-1 :: Blues for the West Side

LUTHER ALLISON (-1)/BIG MOJO (-2); Odie Payne, Jr. (p); Fred Roullette (hawaiian g); Luther Allison (vcl-1, g); Big Mojo (Robert Eatem) (vcl-2, bs-g); S.P. Leary (d)

Chicago — March 8, 1967

My luck don't ever change-1 :: Gotta move on up-1 :: Move on out of town-2,3 :: Slow down baby-2

3- Payne and Roullette out

LOUIS MYERS (hca, vcl-1); Magic Sam (g); Mac Thompson (bs); Odie Payne, Jr. (d)

Chicago — April 1, 1968

Top of the harp :: That's all right-1

LEO EVANS WITH THE JAZZ PROPHETS: Virgil Florence, Julius M. Norris (ten); Leo Evans (g, vcl); James H. Morris (bs); Russell Brown (d); James Jones (congas)

Chicago — July 21, 1968

Coming down with the blues

Delmark DS-618 (44/10d.)

MANY Chicago blues albums of the past decade have exhibited a rather dreary remembrance of

things past — mainly, I suppose, because the enthusiasts for whom they were made have been slow to catch up with the present. This LP offers fairly recent recordings by men who hold down regular jobs in Chicago clubs; only Magic Sam has much of a reputation, so for the other artists, whose careers began several years ago but have not yet been conspicuously successful, the album acts as a half-term report. What strikes me most forcibly in the performances is the spareness of the ensemble work? these musicians appear to have discovered, like certain contemporary composers, the syntactical value of silence. This could be a throw-back to twenty years ago and the early Muddy Waters band, but I am sure the influence comes rather from the clean, crisp ideas of the Memphis and Detroit soul studios. Refined recording techniques, of course, help a lot. It is interesting to compare Magic Sam's items with his Cobra work of the late '50s; or Allison's with Otis Rush's records for the same label. The boxed-in Cobra sound has gone, but that was just a 'house' convention; the important differences lies in the cooling-off. Where Rush's band of a decade ago heaved and shrieked, the accompanists on this LP hold ordered conversations. It seems on the face of it as though the blues of "the most violent city of the Western world", as the notes call it, have lost their more violent characteristics; what has actually happened, I think, is that those characteristics have been deliberately sublimated.

The music here is not chamber blues, though; Magic Sam's old guitar vibrato reappears in *Bad luck*, and Shaw has the sandpapery tone of the archetypal R&B tenorman, with the same limited imagination. Myers blows some very listenable harmonica; Big Mojo has a fine Lenoiresque *Slow down baby*; Roullette's spidery hawaiian guitar line create an individual sound in the Allison/Mojo combo. All this is good, up-to-date blues. The last track is involved in some confusion, for the front of the sleeve ignores Evans and lists one Lefty Lopez as appearing. Moreover, the Jazz Prophets are referred to in the notes as "an avant-garde group", but their only concession to the New Thing is a disregard of conventional tuning on the part of the tenor-players. Evans sings and plays interestingly in a straightforward blues.

33 minutes or so, then of excellently recorded contemporary Chicago. No doubt it is blind prejudice that makes me greatly prefer what was happening ten years ago.

TONY RUSSELL

JACK TEAGARDEN AND HIS ORCHESTRA

MIS'RY AND THE BLUES:

Jimmy McPartland (tpt); Jack Teagarden (tbn, vcl-1); Edmond Hall (clt); Dick Carey (p); Walter Page (bs); Jo Jones (d)

New York City — November, 1954

Original dixieland one-step :: High society :: Eccentric :: Bad actin' woman-1

Fred Greenleaf (tp); Jack Teagarden (tbn, vcl-1); Kenny Davern (clt); Norma Teagarden (p); Kass Malone (bs); Ray Bauduc (d)
New York City — November 12, 1954

Riverboat shuffle :: King Porter stomp :: Milenberg joys :: Mis'ry and the blues-1

Dick Carey (tpt); Jack Teagarden (tbn, vcl-1); Edmond Hall (clt); Leonard Feather (p); Carl Kress (g); Walter Page (bs); Jo Jones (d)
New York City — November, 1954

Music to love bye-1 :: Blue funk :: Davenport blues :: Meet me where they play the blues-1

Polydor Special 545 104 (25/-)

A CRAFTSMAN unsurpassed among jazz trombonists, Jack Teagarden was a musician whose output was marred by a blandness which became most obvious when he was leading his own groups. Despite the star studded personnels the music on this well recorded re-issue is pleasant and competent rather than outstanding in any way. There are many good solos, with those by Teagarden and Ed Hall outstanding. Dick Carey is excellent on both trumpet and piano and Greenleaf provides a solid lead. Only Davern is less than excellent among the horns. All three rhythm sections are good, although Feather and Kress are inclined to plod. Bauduc sounds a drummer better suited to this kind of music than Jones. Lovers of Teagarden's lazy, inconsequential singing will find several large slices here. The three standards on the first date are taken too fast, but otherwise the band work is satisfactory if perfunctory. A rather average release then, but one which does contain two ironic curios for the student of jazz history — Jo Jones hi hatting his way through *High society* and, on *Blue funk*, Leonard Feather offering a chorus in the manner of Art Hodes.

EDDIE LAMBERT

TEN YEARS AT RONNIE SCOTT'S

KENNY CLARKE — FRANCY BOLAND BAND:

Bennie Bailey, Idrees Sulieman, Jimmy Deuchar, Ahmed Muvafak, Roger Guerin, Edmund Arnie (tpt); Ake Persson, Nat Peck, Erich Kleinschuster, Raymond Katarsinsky, Keg Johnson (tbn); Derek Humble (alt); Karl Drevo, Ronnie Scott, Billy Mitchell (ten); Sahib Shihab (bar, f); Francy Boland (p, arr); Jimmy Woode (bs); Kenny Clarke (d); Joe Harris (tymp)

Frankfurt — probably January 25/26, 1963

Johnny one note

EARL HINES TRIO:

Earl Hines (p); Ahmed Abdul Malik (bs); Oliver Jackson (d)
New York City — late 1964

Louise

WOODY HERMAN AND HIS SWINGING HERD:

Don Rader, Bob Shaw, Bill Chase, Ziggy Harrell, Dusko Gojkovic (tpt); Bob Stroup, Phil Wilson, Henry Southall (tbn); Woody Herman (clt, alt); Andy McGhee, Raoul Romero, Gary Klein (ten); Tom Anastos (bar); Nat Pierce (p); Buck Andrus (bs); Ronnie Zito (d); Don Rader (arr)

New York City — February 15, 1965

I feel pretty

HENRY 'RED' ALLEN QUARTET

Red Allen (tpt) vcl); Lannie Scott (p); Benny Moten (bs); George Reed (d)

Blue Spruce Inn, New York City — June 29/30, 1965

Cherry v RA

ART FARMER QUINTET:

Art Farmer (flugel horn); Jimmy Heath (ten); Cedar Walton (p); Walter Booker (bs); Mickey Roker (d)

New York City — February 8, 1967

CO92093 *(There's) A time and a place*

DON ELLIS AND HIS ORCHESTRA:

Don Ellis, Glen Stuart, Alan Weight, Ed Warren, Bob Harmon (tpt); Ron Myers, Dave Sanchez, Terry Woodson (tbn); Ruben Leon, Joe Roccisano (f, sop, alt); Ira Shulman (f, piccolo, clt, ten); Ron Starr (f, clt, ten); John Magruder (f, bs-clt, bar); Mike Lang (p) clavinet, Fender p); Ray Neopolitan (bs, sitar); Frank De La Rosa (bs); Dave Parlato (bs); Steve Bohannon (d); Chino Valdes (conga, bongos); Mark Stevens (timbales, vib, misc.percussion); Alan Estes (misc percussion)

Los Angeles — February 14/15, 1968

Beat me daddy, seven to the bar

RONNIE SCOTT AND THE BAND:

Kenny Wheeler (tpt, flugel horn); Chris Pyne (tbn); Ray Warleigh (alt); Ronnie Scott (ten); John Surman (sop, bar); Gordon Beck (p); Ron Matthewson (bs); Kenny Clare, Tony Oxley (d); Joe Henderson (arr); Ron

Ronnie Scott Club, London — October, 25/26 1968

Ricorde me

ELAINE DELMAR

Elaine Delmar (vcl) with unknown tpt, strings, celeste, bs, d
London — 1969

Where is love?

MAYNARD FERGUSON WITH THE KEITH MANSFIELD ORCHESTRA:

Maynard Ferguson (tpt) with unknown big band personnel
London — 1969

Girl talk

SALENA JONES WITH THE KEITH MANSFIELD ORCHESTRA:

Salena Jones (vcl) with unknown big band personnel
London — 1969

This girl's in love with you

ALAN HAVEN WITH THE KEITH MANSFIELD ORCHESTRA:

Alan Haver (org) with unknown big band personnel.
London — 1969

Love for sale

CBS S63742 (37/6d.)

THIS LP has been issued to tie in with the tenth anniversary of the Ronnie Scott Club and with a book, written by Benny Green, also entitled "Jazz Decade London". It was, presumably, the idea to encompass as much of the typical Scott fare within the forty-three minutes of the LP. Why then is Red Allen included (he sat in for one night only) but Zoot Sims excluded? After all Zoot was the first American to play at Scott's and two titles by him were, presumably, available to CBS from Harmony HL7196 (see Jepsen). And what connexion has Elaine Delmar's *Where is love* with jazz? Similarly I would need a lot of convincing that Salena Jones had a place in a jazz album (despite the opinions of certain friends). Why not a Phil Woods track from Epic LN3436 in place of the Alan Haven track? In fact not sufficient thought has gone into the compilation of the LP; perhaps our local CBS office is not aware of the scope of the material available to them, or has the album been compiled from a slightly different standpoint? As far as it goes (and I'm thinking of the first seven titles I've listed) the LP is a fair representation of the kind of thing that might have happened at Scott's but in each case the reader would be better off with the complete LPs, dependent on the direction of his musical tastes. Incidentally, ➤

JAZZ Centre Society Concerts. December. 1.

No.3 in the monthly 'Jazz Now' series — 'The Jazz Composers'. Mike Taylor Memorial Concert. The music of Mike Taylor recreated by a group of his friends, directed by Dave Gelly with Barbara Thompson, Mike Travis and others, including Frank Ricotti — Thursday, 4th December, 1969, London School of Economics 7.30p.m.; 2. London Premiere Keith Tippett's Arts Council sponsored work 'I am Here, You are There', Purcell Room, Thursday, 18th December 1969 7.30 p.m. — reckoned by many observers one of the most attractive new bands to appear on the local scene, it includes Mark Charig (cnt), Elton Dean (alto), Nick Evans (trombone), Jeff Clyne (bass) and Keith Tippett, composer on piano, John Marshall (drums)

THE Birmingham Jazz Record Society meet

every Friday at 8.0 p.m. at The Old Contemp-
tibles Edmund Street, (Corner of Livery Street).

Forthcoming Recitals December 5 Record

Auction, Auctioneer: Harry Jordan; 12 Made
in Europe No.9 Don Rainbow; 19 Harry Jordan does his usual
light hearted Christmas thing.

I have listed Lannie Scott as being the pianist on *Cherry*; according to Red, Scott played on this one track while Sam Price was present on the remainder of the "Feelin' Good" album. ALUN MORGAN

SONNY TERRY AND BROWNIE MCGHEE

HOME TOWN BLUES:

BROWNIE MCGHEE AND HIS JOOK BLOCK BUSTERS: Sonny Terry (hca, vcl-2); Bob Gaddy (p); Brownie McGhee (g, vcl-1); Bob Harris (bs); George Wood (d)

New York City — 1952

J497 *A letter to Lightnin' Hopkins (Lightnin's blues)-1*

J498 *Smiling and crying blues (Crying the blues)-1*

JA4009 *Meet you in the morning -1,3*

JA4010 *I feel no good (feel so good)-1,4*

Forgive me-1

The woman is killing me-2

3- vcl responses by Gaddy, Harris and Wood; 4-exhortations, probably by Gaddy

Gaddy, Harris and Wood out

same or similar date

JA4016 *Stranger's blues (Stranger blues)-1,2*

JA4018 *Man ain't nothin' but a fool-2*

JA4020 *New bad blood (Bad blood)-1*

Mean old Frisco-1

Sittin' on top of the world-1,2

Goin' down slow-2

Ace of Hearts ZAHT (M AHT) 182 (24/-)

THESE SIDES, originally LP'd as Mainstream

56049, were recorded for Bob Shad's Jax/Sittin'

In with combine, that is, for a race market. Hence some titles which McGhee would never sing nowadays, like *Bad blood* (Walter Davis's *Think you need a shot*) and *Lightnin's blues*, a marvellously self-confident blues-letter to Sam Hopkins. (Sam had a chance to reply in 1960, and took it; see World Pacific WP1296.) I think these are the best tracks, but all the quintet pieces have a rough-hewn appeal. When Terry and McGhee perform alone the perfection of their interplay detracts from the emotional content of the songs; so at least it seems to me, but it's just this unaffected expertise that attracts new listeners to the blues. And the success of some of these tracks on the original 78s, witnessed by their frequent appearance in the places where old records are found, does show that Terry and McGhee are not simply white folk's bluesmen.

Anyway, the committed enthusiast will know by now how he feels about these artists. It is worth pointing out, all the same, that this is a very good Terry/McGhee album at a very good price, and every collector ought to know *Lightnin's blues*. A few points: the bracketed titles in the above discography are the LP's, while the longer ones are those on the originals. Brownie (I take it to be he) plays electric guitar on some of the quintet tracks, with a steel in *Crying the blues*. Lastly, the guitar riff running through *Stranger blues* is to be found also in Ralph Willis's '50 or '51 *Blues, blues, blues* (Jubilee 5044), where McGhee accompanies; it was also used by the hillbilly Delmore Brothers in *Blues stay away from me* (King 803) about the same time. I suspect it originated in a hit disc, possibly on R&B instrumental; does any reader recognize it?

TONY RUSSELL

McCOY TYNER

TIME FOR TYNER:

Bobby Hutcherson (vib); McCoy Tyner (p); Herbie Lewis (bs); Freddie Waits (d)

Raleigh, North Carolina — April 18, 1969

African village :: Little madimba :: May street :: I didn't know what time it was :: The surrey with the fringe on top-1 :: I've grown accustomed to your face-2

1-omit Hutcherson; 2-omit Hutcherson, Lewis and Waits

Blue Note BST84307 (47/5d.)

AFRICAN Village and *Little madimba*, the two

long pieces which fill side one of this LP, bear a close relationship to the style featured by Tyner during his spell with John Coltrane. The first, atmospheric but drawn out beyond a length apposite to its improvisational possibilities, incorporates the device of using different tempi simultaneously, one which Dollar Brand was capitalizing upon, and I believe to greater effect some seven years ago. *May street*, a more concise performance, reveals that Tyner has refined the single-line style predominant in his own trio outings, such as *Reaching fourth*, without bringing to it any greater degree of imaginativeness. The three standards that close this recital are superior to the rest of it, largely, I suspect, because their melodic content apparent in Tyner's approach to the business of improvisation. *Time* makes good use of a vamp pattern, *Surrey* is an exciting salute to the Powell tradition, and in *Accustomed* the cocktail propensities are kept rather more closely under control than is usually the case, say, with Wynton Kelly. Unlike many current releases, this album contains music that is honestly felt and brilliantly executed, but I shall be surprised if it is remembered ten years hence.

MICHAEL JAMES

JIMMY WITHERSPOON

SPOON CALLS HOOTIE — JIMMY WITHERSPOON WITH JAY McSHANN'S BAND:

Jimmy Witherspoon (vcl); Forest Powell (tpt); Frank Sleet (alt); Charles Thomas (ten); Jay McShann (p); Louis Speigler (g); Benny Booker (bs); Pete McShann (d)

Los Angeles — November 15, 1947

Skidrow blues :: How long blues :: Money's getting cheaper :: Ain't nobody's business — take 4

Los Angeles — November 20, 1947

In the evening :: Frogmore blues :: McShann bounce-1 :: Ain't nobody's business - take 2 :: Jumpin' with Louise -2 :: Backwater blues

1-p, g, bs, d only on this track — no vocal; -2 no vocal on this track

Jimmy Witherspoon (vcl); Frank Sleet (alt); Milburn Newman (bar); Jay McShann (p); Tiny Webb (g); Ralph Hamilton (bs); Jesse Sailes (d)

Los Angeles — June 10, 1948

Spoon calls Hootie :: Destruction blues

Polydor Special M 545 105 (25/-)

THE discographical information above is as printed on the sleeve except that the latter

gives *Frogmore blues* (an undistinguished fastish twelve bar) as *Frog-i-more* with composer credits going to Morton! This information differs considerably from that in Jepsen's *Jazz Records 1942-1962* and I suspect that *Ain't nobody's business* is the two part 78 issued on Supreme 1506, both parts recorded November 15, 1947.

This album finds Jimmy Witherspoon at the outset of his career, a young, enthusiastic blues shouter much under the influence of Joe Turner. Comparison with the recently re-issued *Jimmy Witherspoon at the Renaissance* (1954) (Ember CJS820) is interesting. The early Witherspoon is less convincing on the blues standards but scores with the freshness and vigour of such contemporary blues as *Skidrow*, *Money's gettin' cheaper* and the jumping *Spoon calls Hootie*. Jay McShann's solid little blues band gives solid support and the leader has several good piano solos. On *Money's getting cheaper* there is a tenor solo so full of the fashionable phrases and phrasing of the time that it could be used as a museum exhibit. The two instrumentals are average with a few too many guitar choruses on *Jumpin'*. A well re-mastered album of 'forties blues singing in the Turner tradition, but the superiority of originals over standards suggests that a more rewarding selection might have been possible.

EDDIE LAMBERT

RECORD REVIEWS

PART TWO: E.M.I. IMPORTS

THE SOUND OF CHICAGO

KING OLIVER'S JAZZ BAND:

Joe 'King' Oliver, Louis Armstrong (cnt); Ed Atkins (tbn); Buster Bailey or Jimmie Noone (clt); Lil Hardin (p); Johnny St.Cyr (bj); Warren 'Baby' Dodds (d)

Chicago — October 16, 1923

81304-2 *New Orleans stomp*

Honore Dutrey (tbn); Johnny Dodds (clt); Bud Scott (bj); replace Atkins, Bailey or Noone, and St.Cyr

Chicago — June 23, 1923

8401-A *Where did you stay last night*

Johnny St.Cyr (bj) replaces Scott; Charlie Jackson (bs-sx) added

Chicago — October 25, 1923

8476-B *Tears*

MIDWAY DANCE ORCHESTRA:

Arthur 'Murphy' Steinberg (tpt); Jesse Barnes (tbn); Roy Kraemer (clt, alt); Charlie Bezemek (bar, clt); Art Kassel (ten, clt); Oscar 'Peanuts' Barbino (vln); Elmer Schoebel (p, arr, ldr); Louis Black (bj); Steve Brown (bs); Bobby De Lia (d)

Chicago — May 30, 1923

81044-2 *House of David blues*

JELLY ROLL MORTON JAZZ BAND:

Natty Dominique (tpt); Zue Robertson (tbn); Horace Eubanks (clt); Ferdinand 'Jelly Roll' Morton (p); probably W.E. Burton (d)

Chicago — November 1923

8498-A *Someday sweetheart*

MERRITT BRUNIES FRIAR'S INN ORCHESTRA:

Merritt Brunies (tpt); Harry Brunies (tbn); Willy Krieger, Rip Logan, Volly deFaut (clt, alt); unknown (ten); Maurie Friedman (p); Clarence Piper (bj); Norman Van Hook (tu); Bill PAley (d)

Chicago — November 14, 1925

9491-A *Sugarfoot stomp*

JOE JORDAN'S SHARPS AND FLATS:

Ed Allen, William Logan (tpt); Joe Brown (tbn); Benny Morton Toby Turner (alt, clt); Clarence Miller (ten); Joe Jordan (p); Mike McKendrick (bj); Harry Gray (tu); Jasper Taylor (d)

Chicago — August 1926

W-6702 *Old folks' shuffle*

ART SIMS CREOLE ROOF ORCHESTRA:

Bernie Young (tpt); Billy Franklin (tbn); Arthur Sims (ten, clt); Ed Inge (clt, alt); Cassino Simpson (p);...Albright (bj);...Harkness (tu); Wallace Bishop (d)

Chicago — June 21, 1926

9763-A *How do you like it blues*

LOUIS ARMSTRONG AND HIS HOT FIVE:

Louis Armstrong (cnt, vcl); Edward 'Kid' Ory (tbn); Johnny Dodds (clt); Lil Armstrong (p); Johnny St.Cyr (bj)

Chicago — June 16, 1926

9731-A *Droppin' shucks*

COOKIE'S GINGERSNAPS:

Freddie Keppard (tpt); William Dawson (tbn); Jimmie Noone (clt); Joe Poston (alt); Sterling Todd (p); Johnny St.Cyr (bj)

Chicago — June 22, 1926

9768-A *Messin' around*

ALBERT WYNN'S GUT BUCKET FIVE:

Dolly Jones (tpt); Albert Wynn (tbn); Barney Bigard (ten, sop); Jimmy Flowers (p); Arthur Bassett (bj)

Chicago — June 25, 1926

9790-A *That Creole Band*

LUIS RUSSELL'S HEEBIE JEEBIE STOMPERS:

Bob Shoffner (tpt); Preston Jackson (tbn); Darnell Howard (clt, alt); Barney Bigard (ten); Luis Russell (p, arr); Johnny St.Cyr (bj);

Chicago — November 17, 1926

9903-A *Plantation joys*

RICHARD M. JONES AND HIS JAZZ WIZARDS:

Shirley Clay (tpt); Preston Jackson (tbn); Artie Starks (clt, alt); unidentified p; bj; Richard M. Jones (vcl)

9960-A *Dusty bottom blues*

CHICAGO FOOTWARMERS:

Natty Dominique (tpt); Edward 'Kid' Ory (tbn); Johnny Dodds (clt); Jimmy Blythe (p); Bill Johnson (bs); Warren 'Baby' Dodds (wbd)

Chicago — February 7, 1928

400977-A *Get 'em again blues*

CARROLL DICKERSON AND HIS ORCHESTRA:

Louis Armstrong, Homer Hobson (tpt); Fred Robinson (tbn); Bert Curry, Crawford Wethington (alt); Jimmy Strong (ten, clt); Earl Hines (p); Mancy Cara (bj); Pete Briggs (tu); Zutty Singleton (d); Carroll Dickerson (ldr)

Chicago — June 5, 1928

W-400992-B *Symphonic touches*

W-400993-B *Savoyager's stomp*

McKENZIE AND CONDON'S ORCHESTRA:

Jimmy McPartland (cnt); Frank Teschemacher (clt); Bud Freeman (ten); Joe Sullivan (p); Eddie Condon (bj); Jim Lanigan (tu); Gene Krupa (d)

Chicago — December 16, 1927

W-82082-B *Nobody's sweetheart*

W-82083-A *Liza*

McKENZIE AND CONDON'S CHICAGOANS:

As last but Milton 'Mezz' Mezzrow (ten) replaces Freeman

Chicago — November 8, 1927

82031-B *China boy*

EDDIE CONDON QUARTET:

Frank Teschemacher (clt, alt); Joe Sullivan (p); Eddie Condon (bj, vcl); Gene Krupa (d)

Chicago — July 28, 1928

W-400899-A *Oh, baby!*

W-401035-A *Indiana*

BUD FREEMAN AND HIS ORCHESTRA:

Johnny Mendel (tpt); Floyd O'Brien (tbn); Bud Jacobson (clt); Bud Freeman (ten); Dave North (p); Herman Foster (bj); John Mueller (bs); Gene Krupa (d); Red McKenzie (vcl-1)

Chicago — December 3, 1928

W-402151-C *Craze-o-logy*

W-402152-C *Can't help livin' dat man-1*

BENNY MEROFF ORCHESTRA:

Arthur 'Murphy' Steinberg, Rex Mauphan, Wild Bill Davison (tpt); Don Forney, Bob Pacelli (tbn); Lenny Cohen, Boyce Brown (alt); Tony Saconi, Arnie Pritikan (ten); unidentified (vln); Jules Stein (p); Sid Pritikan (g); George Von Physter (tu); Benny Metz (d); Art Pritikan (arr)

Chicago — December 9, 1928

W-402202-C *Smiling skies*

Note: A clarinet is present on the above track, presumably one

of the sax men doubling

HOCIEL THOMAS (vcl) acc Louis Armstrong (tpt); Johnny Dodds (clt); Lil Armstrong (p); Johnny St.Cyr (bj)

Chicago — November 11, 1925

9471-A *Gambler's dream*

HERSAL THOMAS (p)

8958-A *Suitcase blues*

SIPPIE WALLACE (vcl) acc Louis Armstrong (tpt); Hersal Thomas (p)

Chicago — March 1, 1926

9548-A *Jack O'Diamonds blues*

BERTHA 'CHIPPIE' HILL (vcl) Louis Armstrong (tpt); Richard M. Jones (p)

Chicago — November 23, 1926

9950-A *Pratt City blues*

TAMPA RED (Hudson Whittaker) (g, vcl); **GEORGIA TOM** (Thomas Dorsey) (p, vcl)

Chicago — April 25, 1934

B-11226-A *You can't get that stuff*

CRIPPLE CLARENCE LOFTON (p, vcl); unknown (wbd)

Chicago — April 2, 1935

C-947-B *Strut that thing*

BIG BILL BROONZY (g, vcl); Joshua Altheimer (p); possibly Ransom Knowling (bs); unknown (d)

Chicago — June 9, 1937

C-1920-1 *Louise, Louise blues*

JIMMY YANCEY (p)

Chicago — February 23, 1940

WC-2961-A *Bear trap blues*

FRANKIE 'HALF PINT' JAXON AND HIS HOT SHOTS:

Bob Shoffner, George Mitchell, Guy Kelly (tpt); Preston Jackson (tbn); Dalbert Bright, Ken Anderson (alt); Dave Young (ten); Jerome Carrington (p); John Frazier (bs); Fred 'Tubby' Hall (d) Frankie 'Half-Pint' Jaxon (vcl)

Chicago — July 29, 1933

C-607-1 *Fifteen cents*

ALABAMA RASCALS:

Aaron Bell (tpt); Roy Palmer (tbn, ldr); Alec Washington (clt), Bob Hudson (p); Buddie Burton (wbd); unidentified (vcl)

Chicago — March 30, 1932

11620-1 *Dirty dozen's cousins*

REUBEN REEVES AND HIS RIVER BOYS:

Reuben Reeves, James Tate, Cicero Thomas (tpt); Gerald Reeves, John Thomas (tbn); Franz Jackson (alt, arr); Fred Brown (alt); Norvell Morton (ten); Eddie King (p); Elliott Washington (bj); Sudie Reynaud (bs); Richard Barnet (d)

Chicago — December 14, 1933

C-683-1 *Zuddan*

JIMMIE NOONE AND HIS ORCHESTRA:

Jimmy Cobb (tpt); Jimmie Noone (clt); Eddie Pollack (alt, bar); Clarence Browning (p); John Henley (g); Quinn Wilson (bs); Benny Washington (d)

Chicago — November 23, 1934

C-859-A *I would do anything for you*

C-861-A *Liza*

PAUL MARES AND HIS FRIAR'S SOCIETY ORCHESTRA:

Paul Mares (tpt); Santo Pecora (tbn); Omer Simeon (clt); Boyce Brown (alt); Jess Stacy (p); Marvin Saxbe (g); Pat Pattison (bs); George Wettling (d)

Chicago — January 7, 1935

C-871-C *Reincarnation*

C-873-C *Land of dreams*

CHARLES LAVERE AND HIS ORCHESTRA:

Jabbo Smith or Marty Marsala (tpt); Preston Jackson (tbn); Boyce Brown (alt); Joe Marsala (clt, ten); Charles LaVere (p, arr); Huey Long (g); Leonard Bibbs (bs); Zutty Singleton (d)

Chicago — March 11, 1935

CT-918-1 *Ubangi man*

EARL HINES (p)

Chicago — December 9, 1928

W-402210-C *A Monday date*

EARL HINES AND HIS ORCHESTRA:

Charlie Allen, George Dixon, Walter Fuller (tpt); Louis Taylor, William Franklin (tbn); Darnell Howard, Omer Simeon (alt, clt); Cecil Irwin (ten); Earl Hines (p); Lawrence Dixon (g); Quinn Wilson (bs); Wallace Bishop (d); Henri Woode (arr)

Chicago — July 14, 1932

B-12078-1 *Sensational mood*

James 'Trummy' Young (tbn); Jimmy Mundy (ten, arr) added

Chicago — October 27, 1933

C-643-1 *Take it easy*

ROY ELDRIDGE AND HIS ORCHESTRA:

Roy Eldridge (tpt); Scoops Carry, Joe Eldridge (alt); Dave Young (ten); Teddy Cole (p); John Collins (g); Truck Parham (bs); Zutty Singleton (d); Gladys Palmer (vcl-1); Joe Eldridge (arr)

Chicago — January 23, 1937

C-1794-1 *Florida stomp*

C-1795-1 *Heckler's hop*

Chicago — January 28, 1937

C-1798-1 *After you've gone-1*

HORACE HENDERSON AND HIS ORCHESTRA:

Ray Nance; Emmett Berry, Harry 'Pee Wee' Jackson (tpt); Ed Fant, Nat Atkins (tbn); Dalbert Bright, Willie Randall (alt, clt); Elmer Williams, Dave Young (ten); Horace Henderson (p, arr) Hurley Ramey (g); Jesse Simpkins (bs); Oliver Coleman (d)

Chicago — May 8, 1940

WC-3050-1 *Chloe*

WC-3051-1 *Swingin' and jumpin'*

Columbia (A) Ⓜ CL-2144/5/6 (Set C3L-32)
(£8.13.3)

7 THE SOUND OF HARLEM

MAMIE SMITH AND HER JAZZ HOUNDS:

Mamie Smith (vcl) acc Addington Major (tpt); Ward 'Dope' Andrews (tbn); Ernest Elliott (clt, sax); Leroy Parker (vln); Willie 'The Lion' Smith (p)

New York City — August 10, 1920

S-7529-C *Crazy blues*

EUBIE BLAKE (p)

New York City — c. July 1921

4886-6 *Sounds of Africa*

GERTRUDE SAUNDERS (vcl) acc **TIM BRYMN AND HIS BLACK**

DEVIL ORCHESTRA: probably 2 cnt; tbn; 3 reeds; vln; Tim Brymn (p); bj; tu; d

New York City — c. May 1921

S-7905-A *I'm craving for that kind of love*

JAMES P. JOHNSON (p)

New York City — October 18, 1921

S-70259-D *Keep off the grass*

EDITH WILSON (vcl) acc **JOHNNY DUNN'S JAZZ HOUNDS:**

Johnny Dunn (tpt); Herb Flemming (tbn); Garvin Bushell, Ernest Elliott (clt, sax); George Rickson (p); Sam Speede (bj)

New York City — July 13, 1922

80450-4 *What do you care?*

LEMUEL FOWLER (p)

New York City — July 3, 1923

81107-4 *Satisfied blues*

THOMAS MORRIS AND HIS PAST JAZZ MASTERS:

Thomas Morris, Bubber Miley (tpt); Charlie Irvis (tbn); unknown (ten); Willie 'The Lion' Smith (p); Buddy Christian (bj); unknown (d)

New York City — c. February 1923

S-71307-B *Original Charleston strut*

TEXAS BLUES DESTROYERS:

Bubber Miley (tpt); Arthur Ray (reed org)

New York City — September 1924

N-105589-1 *Down in the mouth blues*

GET HAPPY BAND:

unknown (tpt); Joe Nanton (tbn); Sidney Bechet (sop); Bob Fuller (alt); Mike Jackson or Porter Grainger (p); unknown bj; tu; d

New York City — July 17, 1925
W-140774-1 *In Harlem's Araby*
MONETTE MOORE (vcl) acc Rex Stewart (cnt); Louis Hooper (p)

New York City — October 19, 1925
W-141153-3 *Take it easy*
GULF COAST SEVEN:
June Clark (tpt); Jimmy Harrison (tbn); Buster Bailey (clt); Prince Robinson (ten); Willie 'The Lion' Smith (p); Buddy Christian (bj); Joe 'Jazz' Carson (d)

New York City — November 5, 1925
W-141246-3 *Keep your temper*
FESS WILLIAMS AND HIS ROYAL FLUSH ORCHESTRA:
George Temple (tpt); David 'Jelly' James (tbn); Fess Williams (clt), alt, vcl); Perry Smith (ten, clt); Hank Duncan (p); Ollie Blackwell (bj); Ralph Bedell (d)

New York City — May 24, 1926
142244-2 *Make me know it*
TE ROY WILLIAMS AND HIS ORCHESTRA:
Rext Stewart (cnt); Te Roy Williams (tbn); Prince Robinson, Joe Garland (clt, sax); Freddy Johnson (p); Elmer Snowden (bj); Bob Ysaguirre (tu); Walter Johnson (d)

New York City — May 25, 1927
144215-3 *Lindbergh hop*
FLETCHER HENDERSON AND HIS ORCHESTRA:
Russell Smith, Joe Smith, Tommy Ladnier (tpt); Benny Morton, Jimmy Harrison (tbn); Don Pasquall (alt, bar, clt); Buster Bailey (alt, clt); Coleman Hawkins (ten, clt); Fletcher Henderson (p); Charlie Dixon (bj); June Cole (tu); Kaiser Marshall (d)

New York City — April 29, 1927
W-144064-3 *Livery stable blues*
BESSIE SMITH (vcl) acc Demus Dean (tpt); Charlie Green (tbn); Fred Longshaw (p)

New York City — February 21, 1928
W-145670-1 *Standing in the rain blues*
LEROY TIBBS AND HIS CONNIE'S INN ORCHESTRA:
Ed Allen, unknown (cnt); Ed Cuffee (tbn); Arville Harris (clt, alt); unknown alt, bar; ten; vln; Le Roy Tibbs (p); Leroy Harris (bj); Cyrus St.Clair (tu); unknown (d)

New York City — February 1, 1928
W-145604-2 *One o'clock blues*
JOHNNY DUNN AND HIS BAND:
Johnny Dunn (tpt); Herb Flemming (tbn); Garvin Bushell (alt); Jelly Roll Morton (p); Johnny Mitchell (bj); Harry Hull (tu); Mert Perry (d)

New York City — March 13, 1928
W-145759-2 *Sgt. Dunn's bugle call blues*
ETHEL WATERS (vcl) acc James P. Johnson (p)

New York City — August 10, 1928
W-146874-2 *Do what you did last night*
LOUIS ARMSTRONG AND HIS ORCHESTRA:
Louis Armstrong (tpt, vcl); Homer Hobson (tpt); Fred Robinson (tbn); Bert Curry, Crawford Wethington (alt); Jimmy Strong (ten, clt); Carroll Dickerson (vln); Gene Anderson (p); Mancy Cara (bj); Pete Briggs (tu); Zutty Singleton (d)

New York City — July 22, 1929
W-402534-B *Ain't misbehavin'*
VICTORIA SPIVEY (vcl) acc Louis Armstrong (tpt); Fred Robinson (tbn); Jimmy Strong (ten); Gene Anderson (p); Mancy Cara (bj); Zutty Singleton (d)

New York City — July 10, 1929
W-402525-C *Funny feathers*
LUIS RUSSELL AND HIS ORCHESTRA:
Henry 'Red' Allen, Bill Coleman (tpt); J.C. Higginbotham (tbn); Albert Nicholas (clt, alt); Charlie Holmes (alt); Teddy Hill (ten); Luis Russell (p, arr); Will Johnson (g); George 'Pops' Foster (bs); Paul Barbarin (d, vib)

New York City — September 6, 1929
W-402938-C *New call of the freaks*
GLADYS BENTLEY (p, vcl)

New York City — March 26, 1929
W-401749-B *Red beans and rice*

ALBERTA HUNTER (vcl) acc unknown p; g
New York City — July 18, 1929
W-148823-3 *My particular man*
HOKUM TRIO:
Cecil Scott (clt); Alex Hill (p, vcl); Cuthbert Roberts (bj, vcl)
New York City — May 1, 1930
150381-3 *He wouldn't stop doing it*
MILLS TEN BLACKBERRIES:
Arthur Whetsol, Freddy Jenkins, Charles 'Cootie' Williams (tpt); Joe Nanton (tbn); Juan Tizol (v-tbn); Johnny Hodges (alt, clt); Harry Carney (bar); Barney Bigard (ten, clt); Duke Ellington (p, arr); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)
New York City — June 12, 1930
150586-2 *Double check stomp*
CLARA SMITH (vcl) acc James P. Johnson (p);
New York City — September 12, 1929
W-148994-2 *Oh, Mr. Mitchell*
MATTIE HITE (vcl) acc Cliff Jackson (p);
New York City — January 27, 1930
W-149915-3 *Texas twist*
CLIFF JACKSON AND HIS CRAZY KATS:
Melvin Herbert, Henry Goodwin (tpt); unknown tbn; Rudy Powell, Earl Evans (clt, alt); Gorace Langhorne (ten); Cliff Jackson (p); Andy Jackson (bj); Chester Campbell (tu); Percy Johnson (d)
New York City — January 30, 1930
3866 *Horse feathers -1*
-1 scat vocal with two others in vocal support featured on this track
CLARENCE WILLIAMS AND HIS ORCHESTRA:
Ward Pinkett (tpt, vcl); Bill Dillard (tpt); Jimmy Archey (tbn); Fred Skerritt (alt, bar); Henry Jones (alt, clt); Bingie Madison (ten, ldr); Gene Rodgers (p); Goldie Lucas (bj); Richard Fulbright (bs); Bill Beason (d); Clarence Williams, Clarence Todd (vcl)
New York City — January 31, 1930
10199-2 *Hot lovin'*
THOMAS 'FATS' WALLER (p, vcl)
New York City — March 13, 1931
W-151418-2 *Draggin' my poor heart around*
LENA WILSON (vcl) acc Cliff Jackson (p)
New York City — June 17, 1931
W-151691-1 *My man o'war*
GRANT AND WILSON: Coot Grant (vcl); Sox Wilson (p, vcl)
New York City — February 17, 1932
W-401546-1 *Keep your hands off my mojo*
CAB CALLOWAY AND HIS ORCHESTRA:
Lamar Wright, Reuben Reeves, R.Q. Dickerson (tpt); DePriest Wheeler (tbn); Arville Harris, Andy Brown (alt, clt); Walter 'Foots' Thomas (ten); Benny Payne (p); Morris White (g); Jimmy Smith (bs); Leroy Maxey (d); Cab Calloway (vcl)
New York City — November 16, 1931
11017-1 *Corrine, Corrina*
HARLAN LATTIMORE AND HIS CONNIE'S INN ORCHESTRA:
Langston Curl, Shirley Clay, Sidney DeParis (tpt); Benny Morton, Fred Robinson, Claude Jones (tbn); Ed Inge, Rupert Cole (alt, clt); Don Redman (alt, arr, ldr); Bob Carroll (ten); Horace Henderson (p); Talcott Reeves (bj); Bob Ysaguirre (bs); Manzie Johnson (d)
New York City — June 17, 1932
W-152217-2 *Chant of the weed*
GARLAND WILSON (p)
New York City — February 2, 1932
W-405134 *Memories of you*
BUCK AND BUBBLES: Buck Washington (p, vcl); John 'Bubbles' Sublett (vcl)
New York City — January 4, 1934
W-152661-3 *Oh, lady be good!*
DICKY WELLS' SHIM SHAMMERS:
Heywood Jackson (vcl, whistling, kazoo); Eddie 'Hawk' Johnson, Milton Lane (kazoo); Kenny Watts (p, ldr); Freddie Vorhees (g); Carroll Waldron (bs); Eddie Dougherty (d)
New York City — June 27, 1933
W-152426-3 *Baby, ain't you satisfied*

CLAUDE HOPKINS AND HIS ORCHESTRA:

Albert Snaer, Sylvester Lewis, Ovie Alston (tpt); Fernando Ar-bello (tbn); Edmond Hall, Gene Johnson (alt, clt); Bobby Sands (ten); Claude Hopkins (p, arr); Walter Jones (g); Henry Turner (bs); Pete Jacobs (d)

New York City — May 24, 1932

W-152201-2 *Mush mouth*

BARON LEE AND HIS BLUE RHYTHM ORCHESTRA:

Shelton Hemphill, Wardell Jones, Ed Anderson (tpt); Harry White, Henry Hicks (tbn); Charlie Holmes, Crawford Wethington (alt); Joe Garland (ten); Edgar Hayes (p); Benny James (g); Hayes Alvis (bs); O'Neil Spencer (d); Baron Lee (Jimmy Ferduson) (ldr)

New York City — May 12, 1932

11825-1 *Wild waves*

CHICK WEBB'S SAVOY ORCHESTRA:

Mario Bauza, Reunald Jones, Taft Jordan (tpt); Sandy Williams (tbn); Pete Clark, Edgar Sampson (alt, clt); Elmer Williams (ten); Joe Steele (p); John Trueheart (g); John Kirby (bs); Chick Webb (d)

New York City — January 15, 1934

W-152687-2 *Let's get together*

TEDDY HILL AND HIS ORCHESTRA:

Bill Dillard, Lester 'Shad' Collins, Frankie Newton (tpt); Dickie Wells (tbn); Howard Johnson, Russell Procope (alt, clt); Cecil Scott (ten, bar); Sam Allen (p); John Smith (g); Dick Fulbright (bs); Bill Beason (d); Chappie Willett (arr)

New York City — April 1, 1936

19176-1 *Blue rhythm fantasy*

ERSKINE HAWKINS AND HIS 'BAMA STATE COLLEGIANS:

Erskine Hawkins, Sammy Lowe, Marcellus Green, Wilbur Bascomb (tpt); Ed Sims, Robert Range (tbn); Bill Johnson (alt, arr); Jimmy Michelle (alt); Paul Bascomb (ten); Haywood Henry (alt, bar); Avery Parrish (p); William McLemore (g); Leemie Stanfield (bs); Jones Morrison (d)

New York City — April 19, 1937

21004-1 *Uproar shout*

FRANKIE NEWTON AND HIS UPTOWN SERENADERS:

Frankie Newton (tpt); Russell Procope, Pete Brown (alt); Edmond Hall (clt); Cecil Scott (bar, ten); Don Frye (p). John Smith (g); Dick Fulbright (bs); William 'Cozy' Cole (d)

New York City — May 7, 1937

M-402-2 *Brittwood stomp*

BILLIE HOLIDAY AND HER ORCHESTRA:

Billie Holiday (vcl) acc Buck Clayton (tpt); Dickie Wells (tbn); Lester Young (ten); Margaret 'Countess' Johnson (p); Freddie Green (g); Walter Page (bs); Jo Jones (d)

New York City — September 15, 1938

23470-1 *You can't be mine*

BENNY CARTER AND HIS ORCHESTRA:

Lincoln Mills, Eddie Mullens, Joe Thomas (tpt); Jimmy Archey, Vic Dickenson (tbn); Tyree Glenn (tbn, vib); Jimmy Powell, Carl Frye (alt); Benny Carter (alt, arr); Ernie Powell, Cass McCord (ten); Eddie Heywood (p); Ulysses Livingston (g); Hayes Alvis (bs); Keg Purnell (d); Dell St. John (vcl)

New York City — August 31, 1939

WM-1069-A *When lights are low*

TEDDY WILSON AND HIS ORCHESTRA:

Karl George, Doc Cheatham, Harold Baker (tpt); Jake Wiley, Floyd Brady (tbn); Rudy Powell, Pete Clark (alt, clt); Ben Webster, George Irish (ten); Teddy Wilson (p, arr); Al Casey (g); Al Hall (bs); J.C. Heard (d)

New York City — December 11, 1939

25736-1 *Sweet Lorraine*

JIMMIE LUNCEFORD AND HIS ORCHESTRA:

Eugene 'Snooky' Young, Gerald Wilson, Paul Webster (tpt); Russell Bowles, Elmer Crumley, James 'Trummy' Young (tbn); Willie Smith, Dan Grissom, Ted Buckner (alt); Joe Thomas (ten); Earl Carruthers (bar); Eddie Wilcox (p); Al Norris (g); Moses Allen (bs); Jimmy Crawford (bs); Billy Moore (arr)

New York City — January 5, 1940

26400 *It's time to jump and shout*

COOTIE WILLIAMS AND HIS ORCHESTRA:

Charles 'Cootie' Williams, Milton Fletcher, Louis Bacon, Joe Guy (tpt); Jonas Walker, Robert Horton, Sandy Williams (tbn); Charlie Holmes, Eddie Vinson (alt); Bob Dorsey, Greeley Walton (ten); John Williams (bar); Kenneth Kersey (p); Norman Keenan (bs); George Ballard (d)

Chicago — April 1, 1942

C-4208 *Epistrophy*

Columbia (A) Ⓜ CL-2160/1/2 (Set C3L-33)
(£8.13.3)

7 THE SOUND OF NEW ORLEANS**ORIGINAL DIXIELAND JAZZ BAND:**

Nick LaRocca (cnt); Eddie Edwards (tbn); Larry Shields (clt); Henry Ragas (p); Tony Sbarbaro (d)

New York City — January 24, 1917

77086-3 *At the darktown strutters' ball*

LOUISIANA FIVE:

Charles Panelli (tbn); Alcide 'Yellow' Nunez (clt); Joe Crawley (p); Karl Berger (bj); Anton Lada (d)

New York City — June 23, 1919

78522 *I ain't-en got-en no time to have the blues*

PIRON'S NEW ORLEANS ORCHESTRA:

Peter Bocage (tpt); John Lindsay (tbn); Louis Warnecke (alt); Lorenzo Tio, Jr. (clt, ten); Armand J. Piron (vln); Steve Lewis (p); Charles Bocage (bj); Charles Seguirre (tu); Louis Cottrell (d)

New York City — March 12, 1923

S-72132-B *Bouncing around*

New York City — December 21, 1923

81436-2 *West Indian blues*

CLARENCE WILLIAMS BLUE FIVE:

Louis Armstrong (cnt); Charlie Irvin (tbn); Sidney Bechet (clt, sop); Clarence Williams (p); Buddy Christian (bj)

New York City — October 17, 1924

S-72914-B *Texas Moaner blues*

Buster Bailey (clt, sop) replaces Bechet; Don Redman (clt, alt); Eva Taylor (vcl) added

New York City — October 6, 1925

S-73687 *Livin' high*

JOHNNY DUNN AND HIS BAND:

Johnny Dunn (tpt); Herb Flemming (tbn); Garvin Bushell (clt, alt); Jelly Roll Morton (p); Johnny Mitchell (bj); Harry Hull (tu); Mert Perry (d)

New York City — March 13, 1928

W-145762-3 *You need some lovin'*

LOUIS ARMSTRONG AND HIS ORCHESTRA:

Louis Armstrong (tpt); J.C. Higginbotham (tbn); Albert Nicholas (clt, alt); Charlie Holmes (alt); Teddy Hill (ten); Luis Russell (p); Lonnie Johnson (g); Eddie Condon (bj); George 'Pops' Foster (bs); Paul Barbarin (d)

New York City — March 5, 1929

401691-B *Mahogany hall stomp*

Otis Johnson, Henry Allen (tpt); added; Condon out; Will Johnson (g) replaces Lonnie Johnson; Armstrong also vcl

New York City — December 10, 1929

W-403494-C *Dallas blues*

LUIS RUSSELL AND HIS ORCHESTRA:

As last personnel with Armstrong and Otis Johnson out

New York City — May 19, 1930

404047-A *Louisiana swing*

WINGY MANONE AND HIS ORCHESTRA:

Wingy Manone (tpt); unidentified tbn; Artie Shaw (clt); Bud Freeman (ten); Jelly Roll Morton (p); Frank Victor (g); John Kirby (bs); unidentified d

New York City — August 15, 1934

15632-1 *I'm alone with you*

Wingy Manone (tpt); George Brunis (tbn); Sidney Arodin (clt); Terry Shand (p); unidentified g; Bonnie Pottle (bs); Bob White (d)

New York City — October 3, 1934

16086-1 *Royal Garden blues*

16089-1 *Zero (I never knew)*

SHARKEY AND HIS SHARKS:

Sharkey Bonano (tpt); Santo Pecora (tbn); Irving Fazola (clt); Clyde Hart (p); Frank Frederico (g); Thurman Teague (bs); Ben Pollack (d)

New York City — October 7, 1936

20014-1 *High society*

NOBLE SISSLE ORCHESTRA:

Wendell Culley, Demus Dean, Clarence Brereton (tpt); Chester Burrill (tbn); Sidney Bechet (sop); Chauncey Haughton, Ramon Usera (alt); Gil White (ten); James Tolliver (p); Jimmy Miller (g); Jimmy Jones (bs); Wilbur Kirk (d)

New York City — April 14, 1937

M400-2 *Dear old Southland*

BUNK JOHNSON AND HIS ORCHESTRA:

Bunk Johnson (tpt); Ed Cuffee (tbn); Garvin Bushell (clt); Don Kirkpatrick (p); Danny Barker (g); Wellman Braud (bs); Alphonse Steele (d)

New York City — September 23, 1947

151 *The entertainer*

JELLY ROLL MORTON'S JAZZ BAND:

Natty Dominique (cnt); Zue Robertson (tbn); Horace Eubanks (clt); Jelly Roll Morton (p); possible W.E. Burton (d)

Chicago — October 1923

8499-A *London blues*

KING OLIVER'S CREOLE JAZZ BAND:

Joseph 'King' Oliver, Louis Armstrong (cnt); Honore Dutrey (tbn); Johnny Dodds (clt); Lil Hardin (p); Bud Scott (bj); Warren 'Baby' Dodds (d)

Chicago — June 23, 1923

8403-A *Jazzin' babies blues*

RICHARD M. JONES THREE JAZZ WIZARDS:

Albert Nicholas (clt); Richard M. Jones (p); Johnny St. Cyr (bj)

Chicago — November 6, 1925

9466-A *New Orleans shags*

LOUIS ARMSTRONG AND HIS HOT FIVE:

Louis Armstrong (cnt); Kid Ory (tbn); Johnny Dodds (alt); Lil Hardin (p); Johnny St. Cyr (bj)

Chicago — February 22, 1926

9503-A *Come back sweet Papa*

COOKIE'S GINGERSNAPS:

Freddie Keppard (cnt); William Dawson (tbn); Jimmie Noone (clt); Joe Poston (alt); Sterling Todd (p); Johnny St. Cyr (bj);

Chicago — June 22, 1926

9770-A *Here comes the hot tamale man*

BERTHA 'CHIPPIE' HILL (vcl) acc Louis Armstrong (cnt); Richard M. Jones (p)

Chicago — February 23, 1926

9510-B *Trouble in mind*

CHICAGO FOOTWARMERS:

Natty Dominique (tpt); Kid Ory (tbn); Johnny Dodds (clt); Jimmy Blythe (p); Bill Johnson (bs); Warren 'Baby' Dodds (wbd)

Chicago — July 2, 1928

W-400978-A *Brush stomp*

JIMMY NOONE APEX CLUB ORCHESTRA:

Jimmie Noone (clt); Eddie Pollack (bar); Clarence Browning (p); John Henley (g); Quinn Wilson (bs); Benny Washington (d)

Chicago — December 15, 1933

C-688-1 *Delta bound*

JOHNNY DE DROIT'S NEW ORLEANS JAZZ ORCHESTRA:

Johnny De Droit (cnt); Russ Papalia (tbn); Henry Raymond (clt); Rudolph Levy (alt); Frank Cuny (p); George Potter (bs); Paul De Droit (d)

New Orleans — March 15, 1924

8563-B *Number two blues*

FATE MARABLE'S SOCIETY SYNCOPATORS:

Sidney Desvignes, Amos White (tpt); Harvey Lankford (tbn); Norman Mason, Walter Thomas (alt); Bert Bailey (ten); Fate Marable (p); Willie Foster (bj); Henry Kimball (tu); Zutty Singleton (d)

New Orleans — March 16, 1924

8564-A *Frankie and Johnnie*

JOHNNY BAYERSDORFFER AND HIS JAZZOLA NOVELTY ORCHESTRA:

Johnny Bayersdorffer (cnt); Tom Brown (tbn); Charlie Scaglioni (clt); Johnny Miller (p); Steve Loyocano (bj); Chink Martin (tu); Leo Adde (d)

New Orleans — March 17, 1924

8571-A *Waffle man's call*

HALFWAY HOUSE DANCE ORCHESTRA:

Albert Brunies (cnt); Joe Lovacano (tbn); Leon Rappolo (clt, alt); Charlie Cordella (ten, clt); Mickie Marcour (p); Bill Eastwood (bj); Leo Adde (d)

New Orleans — January 22, 1925

8891-A *Barataria*

RUSS PAPALIA AND HIS ORCHESTRA:

Henry Knecht (cnt); Russ Papalia (tbn); Tony Parenti (clt, alt); Vic Lubowski (p); Mike Holloway (bj); Mario Finazzo (tu); George Triay (d)

New Orleans — January 23, 1925

8898-A *Cross word Mama*

BROWNLEE'S ORCHESTRA OF NEW ORLEANS:

Sharkey Bonano (tpt); Tom Brown (tbn); Harry Shields (clt); Hal Jordy (alt, bar); Norman Brownlee (p); Behrman French (bj); Alonzo Crumby (d)

New Orleans — January 23, 1925

8900-A *Peculiar*

NEW ORLEANS RHYTHM KINGS:

Paul Mares (tpt); Santo Pecora (tbn); Leon Rappolo (clt); Charlie Cordella (ten); Glyn 'Red' Long (p); Bill Eastwood (bj); Chink Martin (tu); Leo Adde (d)

New Orleans — January 23, 1925

9903-B *I never knew what a gal could do*

8904-A *She's crying for me*

8905-A *Milenberg joys (Golden leaf strut)*

CELESTIN'S ORIGINAL TUXEDO ORCHESTRA:

Oscar Celestin, Kid Shots Madison (cnt); William Ridgley (tbn); Willard Thoumy (clt, alt); probably Paul Barnes (ten); Manuel Manetta (p); John Marrero (bj); Simon Marrero (bs); Abbey Foster (d)

New Orleans — January 23, 1925

8906-A *Original tuxedo rag*

Oscar Celestin, Richard Alexis or Guy Kelly (tpt); William Matthews (tbn); Clarence Hall, Robert Hall, Joe Rouson (sax); Jeanette Salvant (p); Henry Kimball Jr. (bj); Simon Marrero (tu); Josiah Frazier (d)

New Orleans — October 25, 1927

145019-2 *It's jam up*

NEW ORLEANS OWLS:

Bill Padron (cnt); Frank Neito (tbn); Benjie White, Pinky Vidacovich (clt, alt); Lester Smith (ten); Mose Farrar (p); Rene Geipi (bj); Dan Le Blanc (tu); Earl Crumb (d)

New Orleans — April 14, 1926

W-142020-2 *Tampeekoe*

JOE MANNONE'S HARMONY KINGS:

Wingy Mannone (cnt, vcl); Hal Jordy (clt, alt); Bob Sacks (ten); Johnny Miller (p); Steve Brou (g); Arnold Loyacano (bs); John Ryan (d)

New Orleans — April 11, 1927

W-143951-2 *Up the country blues*

JOHNNY MILLER'S NEW ORLEANS FROLICKERS:

Sharkey Bonano (tpt); Sidney Arodin (clt); Hal Jordy (alt); Johnny Miller (p); Steve Brou (bj); Chink Martin (tu); Leo Adde (d)

New Orleans — April 25, 1928

146193-3 *Panama*

146194-2 *Dippermouth blues*

BUNK'S BRASS BAND:

Bunk Johnson, Kid Shots Madison (tpt); Jim Robinson (tbn); George Lewis (E-flat clt); Isadore Barbarin (alto horn); Adolph Alexander Jr. (Bar, horn); Joseph Clark (tu); Warren 'Baby' Dodds (snare d); Lawrence Marrero (bass d)

New Orleans — May 18, 1945

898 *Oh, didn't he ramble*

SAM MORGAN'S JAZZ BAND:

Sam Morgan, Isiah Morgan (tpt); Jim Robinson (tbn); Earl Fouché (alt, sop); Andrew Morgan (clt, ten); Tink Baptiste (p); Johnny Dave (bj); Sidney Brown (bs); Nolan Williams (d)

New Orleans — April 14, 1927

- W-143975-1 *Steppin' on the gas*
- W-143976-2 *Everybody's talkin' 'bout Sammy-1*
- W-143977-2 *Mobile stomp*
- W-143978-2 *Sing on*

-1 vcl by Sam Morgan on this track

Walter Decou (p); Roy Evans (d) replace Baptiste and Williams
New Orleans — October 22, 1927

- W-145000-2 *Short dress gal-1*
- W-145001-2 *Bogalusa strut*
- W-145002-1 *Down by the riverside*
- W-145003-1 *Over in the gloryland*

-1 vcl by Sam Morgan on this track

Columbia (A) Ⓜ CL-2102/3/4 (Set C3L-30—
(£8.13.3)

SOUND OF CHICAGO

ANTHOLOGY sets of this nature present their own problems for reviewers, not the least of

which is the impossibility of commenting on more than a fraction of the performances in a normal review space. For this reason I shall, in the course of my three 'Sounds Of....' reviews, not generally deal with well known classic items by such artists as Oliver, Armstrong, Henderson, etc., but rather draw attention as far as I am able to a number of the tracks that may not be as familiar. Clearly sets of this nature are compiled for a specialist market and it is not unreasonable to assume that the bulk of prospective buyers will have a reasonable degree of familiarity with many of the performances, as indeed they will have with the problem of duplication, in this instance involving a dozen or more titles currently available on locally produced LPs. As mentioned in the introduction to E.M.I. Imports reviewed last month, the economic factor is something that only the individual can assess, and while these sets are inevitably highly priced I am not allowing this to influence musical evaluations.

Record one deals, with two exceptions, with Chicago recordings of the 'twenties by coloured bands. What is general to most performances is the superiority of the brass playing to that of the saxes, the latter ranging in the main from passable to dire. The Oliver tracks get the record away to a magnificent start, but nothing else on side one is comparable to these. The Midway's *House of* has a reasonable solo by Steinberg and overall the group plays with the cohesiveness that comes from working together over a period, while Merritt Brunies's *Sugarfoot* has good clarinet work from De Faut and a competent solo by the leader. Joe Jordan's *Old folks* has nice Ed Allen and is a quite creditable early big band track despite rhythmic stiffness, and Sims's *How do you* features interesting work by the leader and Cassino Simpson. Side two benefits from the Hot Five Track and the two splendid performances by the Dickerson band that have recently been issued in this country, but the other titles are worth having. *Messin'* has a good, punching solo by Keppard and fine Noone at the close, while Wynn's *That Creole* falls between the extremes of excellent Armstrong-inspired trumpet by Dolly Jones and gruesome solos on both tenor and soprano by Bigard. *Dusty bottom* has interesting early work by Clay and Preston Jackson, and *Get 'em* has admirable Dodds.

Record two offers a mixture of the white Chicagoans and blues artists. I shall be reviewing 'That Toddlin' Town' (Parlophone PMC 7072) shortly in the course of a special section devoted to recent E.M.I. issues, and as the first seven tracks are included on that LP will deal with them in some details then. Meroff's *Smiling* is unexpectedly good, featuring some unusually controlled playing by Davison and relaxed ensemble work. Side two contains three outstanding piano tracks and it is particularly pleasing to have Hersal Thomas's early blues classic in microgroove form. If Thomas had lived I feel certain that he would have been one of the great names

of blues piano. The other piano tracks are the beautiful *Bear trap* by Yancey, and the extrovert *Strut* by Lofton, the latter equally divided between vocal and solo choruses. Tampa Red and Georgia Tom are not to the liking of many blues collectors, but *You can't get* is an amusing hokum number with excellent guitar by the former, contrasting to the more assertive *Louise* by Broonzy which rocks along admirably. *Pratt City* is a classic performance with quite magnificent playing by Armstrong, heard again to great advantage on Sippie Wallace's *Jack* which is very well sung. Hociel Thomas is more limited as a singer, but her *Gambler's* has excellent Dodds clarinet. Side two of record two presents the highest level of music on the set.

Record three, side one, gets off to a good start with Jaxon's bawdy *Fifteen cents*, mainly a vehicle for the singer but including a nice muted trumpet passage by, I think, Shoffner. *Zuddan* is a pseudo-Eastern number of the type so much in vogue at the time, with good alto by Franz Jackson, but the following Noone tracks are musically superior and contain splendid solos from the leader and good ones by Jimmy Cobb and Browning. The Mares personnel is rather a mixed one and the performances are not altogether cohesive, though such disparate musicians as Simeon and Stacy contribute good individual passages. LaVere's *Ubangi* is a heavily scored performance with short solos by Brown, LaVere and Joe Marsala (on both tenor and clarinet), and from what I have heard of this session I will need some convincing that the published trumpet line-up is correct. *Monday*, the first track on side two, is a very fine Hines solo and was reviewed last month in the context of Hines's French CBS solo LP, while *Sensational* and *Take* are good if rather routine big band performances, the former showing a Casa Loma influence. The Eldridge tracks are variable, ranging from the showcasing *After* to the outstanding *Florida* with its superb fiery playing by the leader and a pleasant contribution from his brother Joe. *Heckler's* is a flamboyant affair in which Eldridge's fine playing is equalled by that of Scoops Carry. The two Horace Henderson performances that close the set are attractive, both heavily featuring a trumpeter with a broad open tone. *Chloe* has the trumpeter as the only soloist — I suspect that it could be Nance — but *Swingin'* allows room for individual passages by Dave Young, Henderson, and a trombonist in this instance the trumpeter could well be Berry.

In many ways this is the most musically varied and interesting of the three sets, and it is certainly one that I am happy to possess. As on all the sets the sound quality is somewhat variable but as a rule the transfers have been well done. Playing time of the three records runs to 140 minutes. The lavish 28 page folder given with the set is excellently produced and has a potted history of jazz in Chicago by John Steiner, plus numerous photographs, many of them rare, extremely well reproduced.

SOUND OF HARLEM

UNTIL WE get to record three this is the musically weakest of the trio of 'Sounds Of...' sets.

Record one, side one, has two excellent piano solo tracks in Blake's *Sounds of Africa* and Johnson's *Keep off*, and an interesting third one in Fowler's *Satisfied*, but the vocal performances are far from outstanding. Mamie Smith's *Crazy* has obvious historical interest as the first blues recording, though only Major of her accompanists seems to have much idea of what the blues were about, but Saunders's *I'm craving* proves only that she should never be singing blues, even vaudeville type blues of this nature. Edith Wilson is at least competent as a singer and there are some reasonable fill-ins and breaks by Dunn. *Original Charleston* has passable cornet solo by Morris over a tango rhythm, while *Down* features some Miley playing that foreshadows his work with Ellington. Side two commences with *In Harlem's* a somewhat nondescript performance that has some good spots of Bechet, and is followed by a reasonable vaudeville blues vocal by Monette Moore with Rex Stewart in support playing in a manner that gives no hint of his later style. *Keep your* is rhythmically less stiff than many early New York recorded performances and apart from good solos by Harrison and Bailey had a tenor passage by Robinson that is ahead of what all but one of his contemporaries were able to produce at this time. Of the remaining five tracks, the Fess Williams is dreadful, the Henderson outstanding, the Te Roy Williams average with a

contrast of a reasonable solo by Stewart and a Billy Mayerl-like piano solo, the Tibbs quite good for solo parts by Ed Allen and Cuffee despite a production type arrangement, and the Bessie Smith good in spite of Dean.

No comment is necessary on the Armstrong and Russell tracks on record two, side one. Of the vocal numbers, Waters's double-entendre *Do what* is amusing and has fine James P. Johnson piano, Bentley's *Red beans* is entirely expendable, Spivey's *Funny feathers* has the advantage of a strong vocal and superb Armstrong backing, and Hunter's *My particular* is odd for the contrast between the rather sweet voice of the singer and the nature of her material. Dunn's *Sgt. Dunn's* is likeable and has very good alto from Bushell, while *He wouldn't* is amusing but trivial. Side two again suffers from an excess of rather mediocre vocal tracks, all but the Grant and Wilson being more interesting for the piano backing than the singing. I normally like Clara Smith's records but the type of cabaret number she features here is not suitable to her style. Waller's *Draggin'* has a great deal more vocal than piano and is merely average, so one turns to the three band tracks for worthwhile music on this side of the LP. Jackson's group had a considerable reputation in the 'twenties and early 'thirties and though *Horse* has few solos the drive of the ensemble comes across well. *Hot lovin'* features the excellent Ward Pinkett both as soloist and singer, and there are other pleasant solos from Madison — whose band it actually is — Rodgers, and a second trumpeter. *Double check* is another matter of course, and is a fine performance with superb solos from Williams and Nanton.

Record three is very much the best of the set, devoted in the main as it is to big bands. The only weak track is *Oh, lady* with what could now be described as a non vocal by Bubbles Sublett, but this is followed by the oddly attractive if entirely unsophisticated *Baby, ain't you*. The Dicky Wells whose name is given as leader was a club owner and unrelated to the famous trombonist. For listeners of my generation it is pleasant to hear Garland Wilson again, his somewhat poignant *Memories* being one of his best recorded solos while the other two non-big band performances are the outstanding *You can't be mine* with Holiday, Clayton and Young at their peak, and *Brittwood*, which is good Harlem jump music with worthwhile solos from Newton, Brown, Procope and Scott.

Carter's *When lights* and William's *Epistrophy* were never issued as 78s, the former marred by an indifferent vocal despite compensatory solos from Joe Thomas, Heywood and Carter, and the latter featuring the leader's powerful open trumpet to advantage in the course of a slightly stiff sounding arrangement. *Chant* is quite different to the Brunswick version and Redman is featured on alto at unusual length, though the mood of the original is maintained. All the big band performances are worthwhile, but Lunceford's *It's time* with its striking ensemble and section work and fine Willie Smith solo, and Wilson's *Sweet*, with delightful solos by Baker, Wilson and Webster, are outstanding.

This is a set that obviously has a highly specialist appeal, and overall there are many tracks of historical rather than strictly musical worth. Playing time of the three LPs runs to about 143 minutes. The folder here is even better than the one in the Chicago set and runs to forty pages, including superb photographs of artists and locations, an excellent history of Harlem as a jazz centre by the late George Hoefer, and a fascinating photo/history survey of Harlem jazz spots from the earliest years.

SOUND OF NEW ORLEANS

THE SLIGHTLY arbitrary nature of the set titles is shown by the inclusion on these LPs of tracks that are session mates to those found on the Chicago issue. This is the only set to have been issued in this country — as CBS BPG 62232/3/4 — though it did not include the folder (the written portion was reproduced in the form of sleeve notes) and as a result the interesting photographs will not be known to collectors who bought the CBS issue.

It is fitting that record one, side one, should start with a track by the O.D.J.B., though it is not one of their better items. The Louisiana Five and Piron tracks are hardly jazz performances at all, though interesting enough on a historical level, and it is with *Texas moaner* that we reach jazz of a high quality, both this and *Livin'* having beautiful playing by Armstrong, in addition to Bechet on the former. A session mate to the Dunn track on the

New York set can be heard with *You need*, most notable for a typical and fine Morton solo. The side closes with Armstrong's *Mahogany*, but this plus *Dallas* and *Louisiana swing* on side two hardly need recommendation to readers of this magazine. Morton crops up again in an unusual setting, this time with Wingy Manone on *I'm alone* a casual jam session performance where he takes his solo turn with Victor, Shaw, Freeman and Manone. *Royal, Zero* and *High* have in common the fact that they are reasonably well integrated performances and that the finest moments come from the clarinetist in each instance, with Arodin heard on the first two titles and Fazola on the last. *Dear* is a somewhat theatrical showpiece for Bechet, and *The entertainer* a fascinating performance by Bunk Johnson in a setting of his own devising, with no solos as such. The LP from which this came is one well worthy of reissue.

Side one of record two features recordings made by New Orleans musicians in Chicago, side two recordings actually made in New Orleans. The Oliver and Armstrong tracks will again be well known to most collectors, but Morton's *London blues* may be less familiar. We hear, in embryo, much that later became identified with Morton's band recordings, though Eubanks and Robertson were inadequate for his purposes. Morton's own solo is very good, with his sense of timing well to the fore, and Dominique plays a great deal better than was sometimes the case. A much better clarinetist, Albert Nicholas, indulges in some untypical hokum effects on *New Orleans shag*, and neither Noone or Keppard are at their best on *Here comes*, but the former comes into his own with a beautiful flowing solo on *Delta*, a delightful wistful performance. *Brush* has Dominique in more typical, and less desirable, form than on *London*, but Blythe and Dodds are good, though all but Oliver's *Jazzin' babies* on this side of the LP take second place to another classic blues performance in 'Chippie' Hill's *Trouble in mind* again with superlative trumpet playing by Armstrong. Everything other than *Frankie and Johnnie* on side two are by white New Orleans groups, and one can but hope that *Frankie* was not typical of Marable's in-person performances. The highlights here are the tracks by Bayersdorffer and the New Orleans Rhythm Kings, all of which are finely integrated examples of their kind. Though the recordings by Russ Papalia and Brownlee's Orchestra are not really very inspiring on a jazz level, this side on the whole does present a worthwhile selection of early New Orleans bands and is indispensable in an understanding of the history of this period. The N.O.R.K. also start the first side of the final LP, and *Milenberg* is a splendid performance with excellent Oliver-influenced playing by Mares and a striking low register solo by Rappolo. *Original tuxedo* is another Oliver-influenced performance, far superior to the same leader's *It's jam* which is mediocre. The V.J.M. New Orleans Owls LPs were reviewed a month or two ago when I praised *Tampeekoe* for the cohesion of the group as a whole and the pleasant solos by Padron and Vidacovich, and it bears worthwhile comparison with the better known Manone's *Up the country* despite the fact that Manone's lead work is effective. Miller's *Panama* and *Dippermouth* are good if not outstanding performances, most notable for Arodin's assured clarinet playing and the good drumming of the late Leo Adde. *Oh didn't*, borrowed from American Music, is a reasonable example of a New Orleans brass band but by no means comparable to the best in the field. With the last eight tracks we reach the very fine Sam Morgan band — one of the very few regular New Orleans bands to be recorded in the 'twenties. One cannot help but reflect that if the revivalists had listened to this band their music would have been a great deal better, though theories about saxophones having no place in New Orleans music would have had to be jettisoned. The links with the New Orleans music of the American Music and later recordings are clear from these Morgan tracks, notably in the nature of the material used and the shifting leads during ensemble passages. The open textures of these ensemble choruses and the great drive engendered by the band are immensely impressive, and apart from their high musical worth these performances are also essential as an aid to our understanding of New Orleans jazz. This set is a very interesting one, with a good proportion of excellent musical performances as against the purely historical. It plays for an average of 48 minutes per record. ALBERT MCCARTHY

MANY MILES / DON LOCKE

SO FAR, in writing for these pages, I have been spared the embarrassment of having a new Miles Davis release for review. That might seem a pretty odd sort of embarrassment, but the truth of it is that I cannot myself work up the sort of enthusiasm for Miles's current output that most of my colleagues and listening friends seem to share. Don't get me wrong; I'm not saying I dislike the recent Quintet or that I would have had hostile things to say about their records had any of them chanced to come my way. But I can't honestly say that I've found any of them more than ordinarily good; there are none that I have heard — and I've heard most but not all — that I would want to urge the reader to buy without hesitation as essential additions to any comprehensive record collection, as I feel I ought to after what everyone else is saying. No doubt all this is just a blind spot on my part, but if someone who sets himself up as a critic has blind spots he had best be honest about them, and they ought also to be worth probing, to find out what has gone wrong.

There are, of course, many Mileses (around about here the plurals get pretty awkward) but the simplest classification is to think in terms of a Miles a decade. First there is the Miles of the 'forties, culminating in the nine-piece recordings of '49-'50 which are usually referred to by the misleading title of 'Birth of the Cool' ('Peak of the Cool' might be more accurate). On his earliest records with Parker Miles often sounds extraordinarily hamfisted — I am one of those who thinks the trumpet on the '45 *Thriving on a riff* must be Dizzy — but there are also the occasional moments of breathtaking beauty, particularly the brief statements at the close of ballads like *Embraceable you* or *Don't blame me*. But basically Miles was engaged in the self-defeating task of trying to play bebop with a tone and attack totally at odds with the bebop way of doing things; from the bop point of view, one bar of Fats Navarro is worth several choruses of Davis. But over the decade the solos certainly improve as the technique — the execution rather than range or agility or variety of instrumental effects — improves and by '49-'50 he is playing in the masterful fashion analysed by Hodeir in *Jazz: Its Evolution and Essence*.

The year or two immediately following this mark the lowest ebb of Miles's music — he has said himself that for personal reasons he wasn't playing nothing then — but in 1954 the second Miles, the Miles of the 'fifties, leaps into fullest flower (and how about all that for a mixed metaphor?). I make no bones about the fact that for me the period from '54 Prestige sessions with the likes of Rollins, Monk and Lucky Thompson up to *Kind of blue* in 1959

contains some of the most consistently excellent music in the whole range of recorded jazz. The most striking difference, compared with the first Miles, is in the trumpet tone: shining and as clear as a bell when open; crisp and incisive when muted; the sort of tone associated with the Beiderbecke legend, if not the Beiderbecke records. Added to this is a beautifully poised approach to the beat: spare and relaxed, swinging not by pushing the beat or forcing the temperature but by the sheer precision of the notes, with the phrases sculpted neatly around the basic rhythm.

Especially in the '54 sessions Miles's solos, restrained and elegant though they are, seem to me to have an almost rollicking air about them. People were quick to pin all sorts of doom-laden descriptions on to his muted solos in particular — "the voice of the last man left alive on earth" and all that — but his medium-tempo work often seems to me positively joyous, though without being the least bit aggressive, which is not a combination you meet all that often in jazz.

HOWEVER when I now go back to these records of the middle and late 'fifties the thing that impresses me most is Miles's phrases. There was little if any padding in what he played; he didn't just run his way through the changes as almost everyone else seemed to be doing at the time, not even in the relatively intelligent and creative way that Rollins and Clifford Brown, for example, did. And the lines he played were often startlingly melodic, so simple and so obvious that you feel they must be clichés, and yet also fresh and occasionally daring. Perhaps someone coming to these recordings fresh, not wrapped in the nostalgia they have for me, would now find them — particularly those pre-Coltrane — rather quaint and dated, very much as Jelly Roll Morton must have sounded to the swing musicians of the 'thirties. But their ultimate worth is of the same order. Just as Miles's assurance grew between his first fumbblings with Parker and the carefully controlled statements with his own nine-piece band, so through the 'fifties he gradually developed a much more varied use of trumpet effects. Whereas at first his approach had been so even and regular as to border on monotony — and one thing Miles has never had is the ability to build and develop a solo over a series of choruses — by the time of the Gil Evans 'concerto' records we find him using slurs, half-valve effects, variations in tone and occasionally even attempts at a high note (though Bernie Glow had to do the job for him at the end of the *Miles ahead* album).

All this foreshadows the Miles of the 'sixties who bursts upon us with the Carnegie Hall LP of 1961. And 'burst' is the word, not only because the music is more dramatic and forthright but also because the change is so sudden, though hinted at in the less-successful *Blackhawk* albums recorded a month earlier. *Kind of blue* marks



PHOTOGRAPH BY VALERIE WILMER

the peak of the probing, ascetic Davis of the 'fifties, and having finally developed a fully integrated trumpet style with a complete control over subtle nuances of tone and articulation, it seemed that Davis was now going to carry that style into more experimental areas — in the same direction that Coltrane was headed, albeit in his more flamboyant and complex manner. But instead Miles simply jettisoned the whole thing, at just the time when he had produced what most would regard as its finest example. This turn-around is, I think, without parallel in jazz, and it speaks volumes for Davis's integrity as a musician and a person. As Max Harrison is wont to point out, the trap of self-imitation, tending ultimately to self-parody, lies at the very feet of all jazz soloists and few have avoided falling into it sooner or later. In an article on this period in *Jazz Monthly* for October 1967 Roger Cotterrell suggests that the change of direction in Davis's music was caused by the replacement of Coltrane and Bill Evans by the very different Hank Mobley and Wynton Kelly. It seems to me equally likely that Miles chose these replacements just because they represent a change of direction. But it isn't just that Miles abandoned a sure thing at just the point

when he had perfected it. In doing so he seems also to have embraced the very approach to jazz which he had resolutely turned his back against throughout the 'fifties. The Miles who remained cool and unperturbed through the hard bop revival, while the Horace Silvers and John Coltranes raged about him, has now become the hot Miles of the 'sixties, hard and attacking, edgy, sometimes even ferocious. The only similar example I can think of is the surprisingly little-remarked case of Lester Young who at first, they all said, played with an alto tone and then when all the other tenorists had come to sound like altos too, started to play a full-throated, if slightly dry-voiced, tenor as he had resolutely refused to do fifteen years before.

NOW I DON'T deny that Miles's change of musical personality is a remarkable achievement, but I confess I fail to find in the new Miles not just the same virtues as the old, naturally, but even comparable virtues to replace them.

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He remains, of course, one of the best trumpet players of the moment but, I want to say, there were moments when he was one of the finest soloists jazz has known — and this is not a description I would accord him today. To make the point properly we would need a much more detailed analysis and discussion of the different stages of Miles's development than I have given here, but the subject is a fascinating one and I urge others — particularly such as may disagree with me — to take it up too.

One further point before leaving the topic. A lot has been said about the group quality of the Shorter-Williams quintet. Commenting on the addition of George Benson to the *Miles in the sky* LP Alun Morgan wrote, "he fails, as you might expect, to add anything of lasting value to the group for the simple reason that this Miles Davis Quintet is a perfect complete entity, honed to the last degree of excellence". I'm afraid I can't see this either. I'm prepared to agree that all five members have honed their individual styles to the last degree of excellence, or I might prefer to say competence. Certainly there are no flaws in either solo or ensemble, and each of them is a considerable musician in his own right, though Tony Williams is the only one I find truly remarkable. Yet I can't myself recognize a clear group identity of the sort one associates with the MJQ, various Ellington and Mulligan units, or even much smaller fry like the Oscar Peterson trio. I take it that the test for group identity, as opposed to the identity of the musicians in the group, must be whether we can say of another band that it plays in the style of the MJQ or a Mulligan sextet, where this does not rest solely on the material or on the fact that the particular musicians sound like Milt Jackson or Mulligan or whoever it may be. And it seems to me that the only way one could identify a group as playing in the style of the Davis Quintet would be from the fact that its members sound like Davis or Shorter etc, or perhaps alternatively from the fact that it uses Davis Quintet material. The reason why Benson adds nothing to the group is not that his presence upsets the balanced unity of the others, but simply that as a soloist he is nowhere near their level.

ONCE AGAIN this is not to deny that the Davis group play extremely well together; it is simply to insist that its value as a group is but the sum of the individual values of the individual members — which admittedly makes the total more than that of many groups where the whole *is* greater than the parts. There are, however, two considerations which might lead me to modify this conclusion. The first is that although, as I said, Miles lacks the ability to construct a solo over a series of choruses in the way we associate with a Rollins or a Monk, let alone a Coleman, he does have the rare knack of ordering the total performance so that the different solo styles complement one another. A Davis solo may tend to be a mere string of choruses, but a Davis performance is often more than a mere string of solos. And secondly, in Tony Williams Miles had a drummer who pulled off the rare feat of both impressing his own personality on the listener and yet supporting each soloist sympathetically. However he may have sounded in the flesh — extremely loud, according to my informants — his constantly varied rhythms blend in superbly behind the solos, and this too helps bind the total performance into a single unity.

As I write this I am soon to hear Miles, 'live' as they say on records, at the Jazz Expo. My interest and anticipation is sharpened by the fact that we now near the end of another decade, and there may be further developments and surprises in store for us. I hope and trust there are several more Miles to go.

OUT OF THE BAG

MICHAEL JAMES

NUMBER EIGHT: BARRY HARRIS

IF IN FACT it was Horace Silver who introduced elements of barrelhouse blues and the so-called Baptist beat into the bop piano style, at least he was astute enough to avoid the obvious pitfalls of this amalgam. Others were not. Walter Bishop, for instance, never achieved more than an uneasy compromise between his earlier Powell-inspired approach and the rhythmic straightforwardness of Red Garland, whose long tenure with Miles Davis must in part explain the influence he wielded, despite his mediocre melodic powers, over fellow pianists of that period. Kenny Drew and Wynton Kelly maintained inventive standards superior to Garland's, but even they often seem restricted by the rhythmic rigidity of the styles they espoused. Of others, such as Les McCann and Junior Mance, I shall say nothing, except that at their most extreme they appear to have eliminated all melodic appeal in favour of a turgid churning beat that sounds ironically simplistic in a school of jazz sired by such creative minds as those of Charlie Parker and Max Roach. As time passes, it is growing clear that the most interesting pianists active between 1955 and 1965 were not, by and large, the ones given greatest exposure by the recording industry. By way of evidence to back that assertion I would ask the reader to explore the superb Tristano solo album (Atlantic 590 017) recently released here, Duke Jordan's *Liaisons dangereuses* (Egmont AJS22), or, possibly more accessible than the latter, a set made available by Peter Ind, *At the den* (Wave LP2), which features intriguing work by the bassist and Salvatore Mosca.

Fortunately it was not only Tristano and his graduates or the originals of the early bop era who managed to resist the gospel/funk virus. Also prominent amongst those who refused to compromise with prevailing fashion was the small but elite circle of pianists, not necessarily connected geographically, whose styles bore witness to their respect for the values enshrined in the work of Bud Powell. Elmo Hope, Tommy Flanagan, Hugh Lawson and Barry Harris are names that spring very readily to mind in that connexion, and of these four it is beyond dispute that the one to cleave most loyally to Powell's style was Harris. An early record on which he appeared, *Two trumpets* (Esquire 32-072), a feature for Art Farmer and Donald Byrd dating from 1956, made it plain that he had set out to emulate Powell's keyboard achievements, and even at this admittedly immature stage one can appreciate his endeavours to master the intricacy of his mentor's accomplishment. By the early 'sixties his progress towards that end, documented by a succession of LPs, of which one of the best is a neglected Lee Morgan album entitled *Take twelve* (Jazzland JLP80), could be seen to be virtually complete. His solo in a deeply emotional twelve-bar from that album, *Lee-sure time*, is not only notable for proof that he had achieved a technical control comparable to Powell's but also indicates that he was beginning to work through that style to a mode of expression of his own. Having acquired the secret of the complex interaction between left and right hands peculiar to Powell, not to mention the technique required to execute those brilliantly intricate runs replete with their sudden, unexpected rhythmic departures, Harris, though continuing to draw heavily upon Powell's basic vocabulary, had begun to impose upon his improvisations a degree of shading in terms of volume and touch that lent his music a climate of feeling far less tense and introverted than that distilled by Powell's. Where the latter made his impression with taut, dour, unrelenting energy, Harris carried his emotional message over to the listener in just as positive but considerably more relaxed a way. About certain of his solos one discerns a bright optimistic flavour closer

to mood, though of course not in phrasing, to the playing of such men as Hines and even Waller than to that of the seminal pianists of the bop era.

THE ALBUMS which Harris recorded under the terms of his contract with Riverside depict the growing maturity of his work and it is to be hoped that they will be made available again after not too long an interval; for the moment, however, it is my intention to draw the reader's attention to a really excellent record which he made for the Prestige concern on April 20th, 1967. Entitled *Luminescence* and released as PR7498, it features Harris leading a six-piece band, which, besides himself at the keyboard, includes Junior Cook and Pepper Adams on tenor and baritone saxophones respectively, Slide Hampton on trombone, Bob Cranshaw on bass and Lenny McBrowne at the drums. The programme comprises four compositions by the leader, two originals from the halcyon days of bop, and a lone ballad, *My ideal*. Highly effective use is made of scored ensembles, though never to the extent that the soloists are hampered by lack of space, and the resulting music must be accounted amongst the most absorbing that Harris has set down on record over the course of his entire career. All three hornmen play at the top of their form throughout the album and evince not only the customary instrumental skill we associate with them but also a control over their choruses in terms of melodic development that has not always been a regular feature of their work elsewhere. To a degree it is invidious to single out specific examples, since, as implied, a consistently high level of disciplined inventiveness is maintained, but mention might usefully be made of Hampton's buoyant contribution to *Even steven*, Cook's fluency over the riff patterns in *Luminescence*, and Pepper Adams's fiery effusions in *Nicaragua*. There is no doubt in my mind that this unflaggingly high standard stems directly from their leader's organizational gifts, both in terms of his arrangements of the themes selected for performance at the date, and as revealed by the wisdom with which he chose material so apt for the chordal approach to improvisation that distinguishes the sidemen's approach. None of the three front-line men concerned, though personal enough, could justly be termed an outstanding individualist, but the involvement with which all of them played at this session transcends the limitations which their debt to such luminaries as Rollins or Jay Jay Johnson might have been thought to impose upon the emotional impact of their playing. Harris's own soloing, quite as much as his skills as composer/arranger, must have proved a naggingly persistent spur to them, for he was evidently delighted with the opportunity to record with his own sextet and apparently determined to capitalize upon it by creating solos as zestful and substantial as any he had hitherto committed to tape. His choruses in *Luminescence*, for example, have the newly-minted flavour of a



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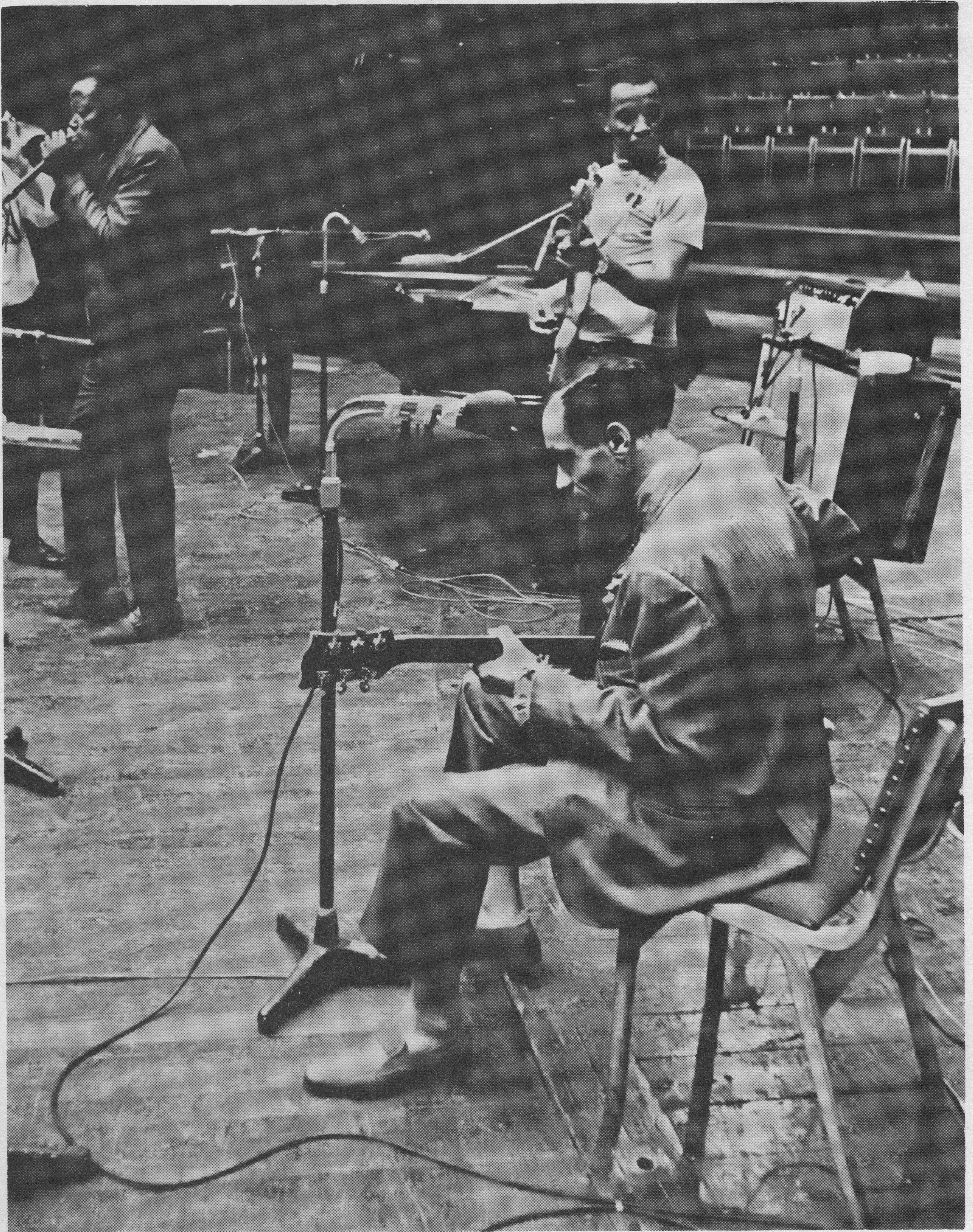
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fresh spring day. *Like this!*, a medium-paced feature for his piano stylings, finds the melodies flowing one out of the other with a fecundity worthy of Duke Jordan. *Nicaragua*, whose Latin-flavoured theme recalls similar Parker tunes of the mid-'forties, appropriately showcases his gift for packing rhythmic interest into his improvised lines. Bud Powell's *Dance of the infidels*, taken at a curiously retarded pace, proves, as if proof were required, his intimate understanding of a bop blues, whilst *Webb City* and *Even steven*, brisk outings both, find him extending those brilliant right-hand phrases over and across the chief themal divisionings with a confidence born of years of working in this demanding idiom. Finally, *My ideal* (which Ira Gitler's sleeve note tells us had to wait for Coleman Hawkins's arrival in the studio to be recorded!), makes it clear that Harris's sensitivity with a ballad is hardly less masterful, in its at once firm and gentle way, than the great saxophonist's unwavering grasp on this type of material.

WHILST IT IS hoped that a catalogue of qualities such as this will give the reader some notion of the manifold attractions of the album, what such a list manifestly cannot do is transmit the central impression of well-being to which its audition unfailingly gives rise, and which must surely have derived its initial impetus from the skill and energy which the six musicians concerned devoted to this recording. Like several other contributors to these columns, I have often been moved to deplore the speed with which fashions in jazz change: a forcing process largely urged upon the idiom by extra-musical pressures, and one that renders all too infrequent the recording of albums characterized by an ease and confidence common to all participants and a true maturity of manner. This Harris set is such an album. It strikingly illustrates the lofty standard that players normally considered outside the top critical bracket can attain when operating in an area propitious to the skills they have built up and the experience they have acquired over the years. The programme these six men were called upon to play embodied just the right blend of challenge and familiarity, their styles complemented each other's to perfection, and in Harris they had a leader to inspire them both through his ordering of the material and the zest of his own piano work. If I were to look for a parallel to his album, it would, I think, be in the superb small-group recordings set down by Johnny Hodges nearly three decades before, sessions that produced such gems as *Goin' out the back way*, *Good Queen Bess* and *Junior hop*. *Luminescence* stands in relation to the recorded body of bop and its derivative styles roughly as those sides do to the small-band swing tradition of the nineteen-thirties: in its own way, each of these two groups of recordings portrays the advantages of maturity in both instrumental and stylistic terms. How often in jazz have we seen a particular style ripen and eventually reach a point where a whole generation of musicians can express themselves fluently in it, only to be ousted by new methods which, save in the hands of a few highly talented artists, can be employed with but middling success! Even today there are fingers ready enough to tap out the old clichés about the alleged decline in creativity amongst the established players in the mid-'forties. Can these people ever really have listened, one wonders, to Hawkins's 1945 *Stardust*, or the superb work which Buck Clayton, Lester Young or Roy Eldridge, to name but a few, set down in that same decade? I doubt it, just as I fancy there will be sheep of the same breed to libel Parker's musical descendants of the late 'sixties; but it is something of a solace to reflect that when the time comes *Luminescence* will be an excellent LP to fling in their teeth.

IN PERSON / PAUL OLIVER



CAREY BELL, *harmonica*, MACK THOMPSON, *bass guitar*, and EARL HOOKER, *guitar*

THE AMERICAN FOLK BLUES FESTIVAL

THE LUCK wasn't running for Horst Lippmann and Fritz Rau on October 3rd, when the seventh annual American Folk Blues Festival appeared in London. It was the first concert of the tour and it was preceded by an intended rehearsal and recording session for C.B.S. at the Albert Hall, that afternoon. There were the musicians, the engineers, the A-and-R men from Britain and Germany, the organisers and of course, the critics. But the amplification equipment was missing. And when it arrived in odd bits of orange or grey amplifiers and a clutch of microphones like forlorn flamingos, the wiring and balancing and arrangement of the stage consumed valuable hours. Tempers ran high, accusations filled the air, and the musicians gloomily sat in the auditorium or answered the questions of the blues researchers, who, with notepads at the ready, were having a field day — if they could get past the security guards at the Artist's entrance. So eventually, the recording session was called off, and Dave Howells of C.B.S. decided to record the concert live. If the instruments arrived. For though Clifton Chenier's electric accordion and brother Cleveland's specially made chest-vest washboard were seen on board the plane at Houston they didn't arrive in London. Earl Hooker had one guitar, but his twin-fingerboard, twelve string electric guitar didn't arrive either. Cleveland Chenier, washboard-less, was miserable. Naturally all the musicians were keyed up and ready to record and the long waiting added to frustration. Only Alex Moore, the veteran of the company, took it philosophically and limbered up quietly on the upright piano which had been dragged dragged on from backstage — the grand not having arrived, of course.

When the concert was about to begin little had improved. But they'd hired an accordion for Clifton which was a regular type and with an unfamiliar action. A grand piano was wheeled on to the stage though it was years since Alex Moore had ever touched one. At the very last minute, Beryl Bryden breezed in and asked to see Cleveland's washboard and learned the sad story. She hopped a taxi and returned with her own metal model literally seconds before the Cheniers come on stage. But it was Juke Boy Bonner who opened and they were still having trouble getting him wired up for sound as the show began. Between explanations of this problem Horst apologised for the non-arrival of the programmes, still held up in



WHISTLIN' ALEX MOORE

Germany. Backstage Fritz Rau exploded and the normally equable Chris Strachwitz, who had brought the package over, fumed helplessly.

With all these disasters it was surprising that there was anyone who felt up to playing, but strangely, Horst Lippmann's explanation to a slightly restless audience, put over with no excuses, took them into his confidence. The somewhat handicapped musicians coped with the odd difficulties and their modest, untemperamental behaviour (imagine Miles Davis under similar circumstances...), dignified rather, brought the audience entirely on their side. Somehow they managed to do the impossible and made the inhospitable shell of the Albert Hall positively intimate.



LITTLE JOHN JACKSON

SOME CRITICS apparently weren't too happy with the festival; for myself, I enjoyed it greatly and thought it one of the most musicianly (in the blues sense, I hasten to add) of any we have seen. The names weren't *big* ("Who's heard of any of these guys?" Jack Higgins asked me) but they were bluesmen without publicity gimmickry and that's what I, and a lot of other people, liked about it. Bonner opened as I said, and swung into a fast boogie, played on guitar and harmonica, *She can turn me on*. He sang a couple of slow blues on the "Dirty deal" theme and concluded with a rocking *Jumpin' for Juke Boy*. There was considerable applause and for an encore he swung into a Howling Wolf-type number, whoops and all, *Running shoes*. In his red shirt, light-skinned and good-looking, the thirty-seven year old singer went off to further applause. He made a striking contrast to Alex Moore, nearly twice his age (seventy this month) who settled at the piano looking old and grey. His first item, *Rack 'em back*, was a medium fast train blues based on the *Sundown blues* theme. Underamplified it sounded like a distant recording from the 'twenties, but listening hard one could detect the genuine dynamics of his unusual blues patterns. It was a long number, five minutes, and got steadily better. He switched to a slow version of *Groceries on the shelf*, his foot keeping solid time as he explored configurations on the keys. I'd guess it will come out better on the lp when the balance is right, but anyway the audience gave him a very good reception and he swung into a variation on *Miss No-good Weed*. Then on came the Chenier brothers.

Robert St. Junior, with hair cropped like an astrakhan cap, played socking drums and Cleveland rattled with his spoons on the borrowed board while Clifton gave out on *Zydeco n' pass sale*. His old 1955 hit *Ay-Te-Fe* betrayed its date with a "Hey-ba-ba-re-bop" chorus, and then further back still with a stunning performance of



JUKE BOY BONNER

Pinetop's boogie which was a whole lot better than that might seem. Some of the audience were taken aback by a zydeco interpretation of *Dreaming* which Clifton manage to make into an eight-bar blues but were reassured with *Let the Bon Ton Roulay*. It was the real zydeco sound with strong rhythm and French words; they finished with a stomping dance to a delighted audience.

A short break and Magic Sam, accompanied by Mack Thompson and Robert St. Junior, came on. His sound was pure Chicago on, appropriately, *Sweet home Chicago*, and his voice melodic and with surprising range as he sang *All your love* and a fast blues, *Feelin' good*. An exceptionally good musician he played his guitar with consummate ease, frequently working well above the twelfth fret, as in his solo on a particularly fine item, *Every night about this time*. Swaying and playing, he seemed totally in command of his voice and his guitar; as yet, I feel, he has not really been adequately represented on record, at any rate on general release. His *Easy babe* made an excellent conclusion to his set which was almost drowned in immense applause. After this, Little John Jackson, solo and playing acoustic guitar, would not seem to have stood much chance. But he rapidly dispelled any sense of anti-climax, slipping with confidence into his *John Jackson's breakdown*. Wearing his flat

cap the forty-five year old gravedigger seemed an unlikely figure in the vastness of the Albert Hall, but he was unperturbed: he swung into *Nobody's bizness but my own*. A Jim Jackson number, *I'm a bad, bad man*, didn't mean, he explained that he himself was bad, goin' round cuttin' people; it was just the song. Getting out a knife handle he played to conclude, a beautiful *Poor boy* the only blues singer I have ever seen actually to use a *knife* when playing knife-style!

After John Jackson, Earl Hooker, wearing purple suit, purple ruffles, shocking pink pumps, and looking very pale and ill after a five-year battle with tuberculosis. Most of his items were unannounced but he played well; fast Chicago items with rather more clowning, leg-waving, and playing with the teeth, Hendrix style, than was necessary, Carey Bell, stepson of Charley West no less, wailed on harmonica and at times they both seemed to be trying to steal the limelight. Hooker unexpectedly played *Steel guitar rag* in Texas country-and-western fashion and both he and Bell played hard on the final items, some twenty minutes after the unwelcome ten o'clock curfew imposed by the Albert Hall. Hitches then, rough in a few spots, but with the problems ironed out, a great show on the Continent I'm sure.

PAUL OLIVER

BOOK REVIEW

THE STORY OF THE BLUES by Paul Oliver.

176 pp., with 500+ illustrations, 10 musical examples, bibliography, discography and index. London: Barrie & Rockliff, The Cresset Press, 1969. 60/-.

UNTIL NOW there has been no really competent introduction to the blues. The pioneering works, Samuel B. Charters's *The Country Blues* (1959) and Oliver's *Blues fell This Morning* (1960) had many good points, but neither was an acceptable primer; Oliver deployed his socio-historical information somewhat cumbrously, and wrote an indigestible prose, while Charters, though a vivid writer who leaped where Oliver lurched, drew upon a rich fund of misinformation. *The Country Blues* is still, I think, the more readable book, and, with reservations, the better guide for the new enthusiast. However, Oliver's latest volume outshines these two decade-old books by as much as they outshone their predecessors, and I doubt if any better general introduction will ever be written.

Story is a photograph-album with accompanying text, or an illustrated essay — it is a matter of temperament how one sees it — and both the narrative and the illustrations add vastly to our knowledge and appreciation of the blues. There are many photographs of blues musicians who have been, for me, faceless before now: Jazz Gillum and Kokomo Arnold and Johnny Temple; Lucille Bogan and Ruth Willis; Curley Weaver, Fred McMullen and Buddy Moss (these three on one page, 127). There is a group shot of Bumble Bee Slim, Little Bill Gaither and Honey Hill (108), a weirdly-lit Big Boy Crudup (124) and a terrible, ravaged Bo Carter (123); the Mississippi Sheiks (51) and Cannon's Jug Stompers (54); and Walter Davis and Georgia Tom looking extremely prosperous. Other views are of studios and clubs, shacks and juke joints, breadlines and liquor stores, tenements and theatres; of Beale, Maxwell and Hastings Streets; of Charley Patton's sister and John Estes' wife. Oliver's eye has roved, not lingering upon the musicians but taking in all their environment. The photographs are neatly balanced against other illustrations — record labels and catalogue extracts, articles and adverts from newspapers, maps, posters and line drawings. Throughout the

book poses and expressions echo or challenge each other while they fill their role of describing nearby passages in the text. Great praise is owed Ian Cameron and Jacques Solomons of Design Yearbook for their painstaking work on *Story*.

The text is some 80,000 words long, and is divided into 15 sections; it is a highly compressed account of the whole history of the blues, and, perhaps because of this compression, it seems to me Oliver's best piece of writing to date. Every artist and school of any importance is discussed fully and sensibly, with factual information rather than theorising; it is worth mentioning that Oliver's notions of 'importance' are much fairer to blues history than, say, Charters's in his unsatisfactory *The Bluesmen* (1967). Some of his opinions are expressed in familiar words, for instance his remarks on Blind Lemon Jefferson (37-38), but there is nothing wrong in this, for the judgement is sound, and I think well phrased, and in any case the work is intended for the non-specialist. It is, however, by no means a 'beginners only' book; Oliver's report on black radio stations, and his remarks on the vaudeville scene, are packed with information which few enthusiasts will possess. The bibliography, though it could have been better laid out, suggests many little-trodden paths; the discography is excellent, though inevitably it includes some hard-to-find items. The maps, inside front and back covers, are less successful; that showing "Migratory Routes" (inside back) has all the main railroads and highways of 'blues country', but they are difficult to follow — I think colour is needed for clarity here. "Blues Centres and Recording Locations" (inside front) shows which companies recorded in the large towns, on a map stretching as far west as the Texas-California border and as far north as Detroit and (eastwards) Philadelphia. All very well, but what about New York City, Camden, N.J., Grafton, Wis., and Los Angeles? Leaving out L.A. and N.Y.C. gives an odd picture of postwar blues-recording. Oliver might have noted OKeh/Columbia's visits to Memphis, Victor's to Savannah and Atlanta, ARC's to Birmingham; in San Antonio he notes Vocalion and ARC, who are the same company, and omits Victor's important sessions. For "J&B" in Detroit read "JVB". Speaking of companies, Oliver has it that Peacock was a Negro-owned label (141), yet his picture of Peacock boss Don Robey (145) shows him to be white; I think Oliver must mean James Mattis of Duke, a company which Peacock eventually bought.

Mention of Robey's photograph reminds me that several portraits are almost worthless if the reader does not know where better prints are to be found; Bertha Lee (117) is shown without a visible feature — indeed, it is doubtful whether she has a head at all, on this evidence — and Eddie Boyd, Robert Wilkins and Otis Rush all have obscure photographs. Editing has robbed one of Oliver's captions of meaning on p.88 (Charley Jordan photograph). The shot of Big Joe Williams (111) is a reverse print, hence his left-handed playing. These are small faults, for the most part, and annoy very little.

As Oliver predicted in his foreword, several artists mentioned in *Story* as still living have since died; Skip James, Johnny Temple, Joe Calicott and Josh White are among them. Further information has come to light on some eastern bluesmen — Buddy Moss, Richard and Willy Trice and others — and is currently being serialised in *Blues Unlimited*. However, Oliver has made few statements which are likely to prove utterly wrong if new evidence is discovered; his hypotheses about personages and so forth are generally very reasonable. I am sorry to have suggested to him that

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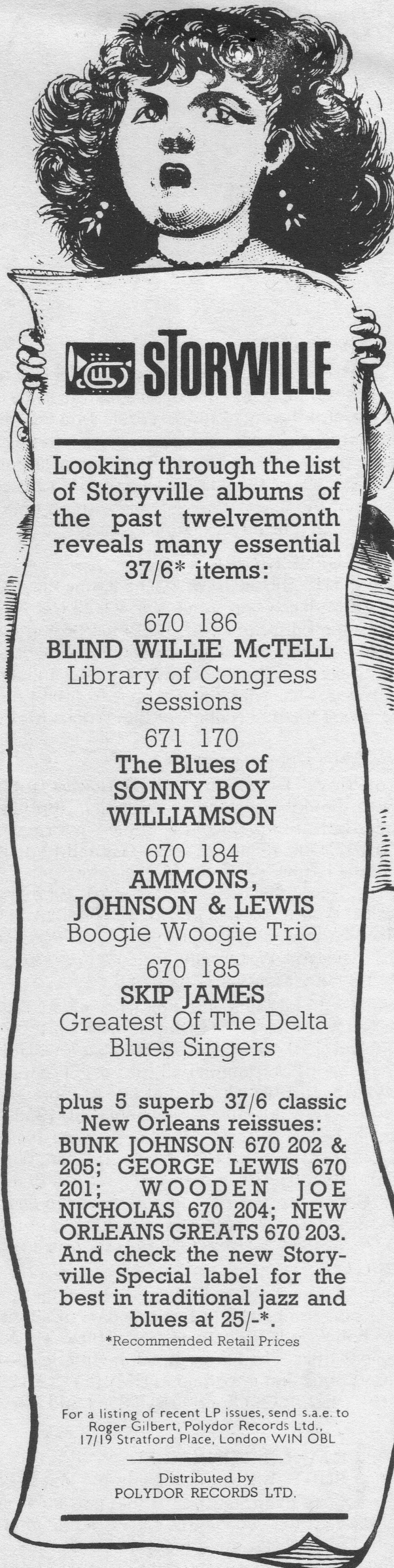
Joe Stone was probably J.D. Short, for I have less confidence in this theory now. I *am* confident that Oliver is wrong to call the Memphis Jug Band's *I'll see you in the spring when the birds begin to sing* a "naive pop tune" (54); it is at bottom the old blues *Fare thee, honey, fare thee*, as sung on record by Johnnie Head and Joe Calicott.

IN THE sections on early blues developments Oliver is quite compellingly readable. I think there is a lot more to say on archaic blues recordings, but Oliver doubtless avoided this topic because of the large-scale obscurity of the artists concerned (Papa Harvey Hull, Sweet Papa Stovepipe, etc.). There is also more to say on the relationship between black and white folksong traditions, not merely in the matter of blues. Oliver thinks that "white blues singers....were a tiny minority", which is true if he is looking for exclusively blues-singing whites; but the blues *form* is exceedingly popular among southern whites, and much used by them on record. However, Oliver has called his book the story of the *blues*, and he need not concern himself much with other traditions of Negro folkmusic, like string-band music and the country brassbands, though most of these traditions do receive some notice. A genre he discusses very little is the religious music of the Negro; the omission is proper enough in a volume of this kind, but I wonder how much longer we shall neglect all the black song that does not belong to the blues tradition. To be fair to Oliver, *Story* does remind the reader often that there is more to the subject than the blues; such reminders are rare in other authors.

Every book on the blues hitherto has been somewhat weak on postwar developments (except of course Charles Keil's *Urban blues* (1966)), and it is interesting to see how Oliver's carefully controlled discursiveness in the early chapters gives way, in the later ones, to a more conventional chronological narrative. There is one odd moment having spoken of Lightnin' Hopkins and Lil' Son Jackson (141-142), he moves on to Lowell Fulson, Floyd Dixon *et al.*, but in the middle he discusses the Excello singers of Louisiana, such as Lightnin' Slim, Lonesome Sundown and Slim Harpo. However, while Hopkins and Fulson began their recording careers in 1946, and Dixon and Jackson followed shortly, Excello did not record Lightnin' Slim until 1955, and Sundown and Harpo came even later. Oliver would have done well, I think, to note this chronological jump, which is — as far as the question of influences and cover-versions is concerned — a significant one.

A neat example of that 'discursiveness' which I just mentioned is offered in the chapters "Chicago Breakdown" and "Back to Mississippi". The former covers Chicago activity in the '30s, ending with Big Maceo and Tampa Red recreating the "back home" sound for *Texas stomp*; "this is the way we do it back in my home", claims Tampa Red, but Oliver comments "back home, the music was very different" — and this leads us into a chapter on Mississippi music in the '20s and '30s. It moves well, despite the fact that Oliver has chosen a bad example, *Texas stomp* dating not from the '30s — as it needs to do here — but from 1945, when, back home, the music *wasn't* so different. All the same, the connection is effected and the reader is drawn on; Oliver manages to keep up this going through the essay. Particularly well-handled topics are the minstrel shows and vaudeville packages (see "Rabbit Foot and Toby Time"); the St. Louis and Indianapolis musicians; and the growth of white interest, succinctly and comprehensively described in a few hundred words (163-168).

IJAZZ enthusiasts are often told that they cannot afford to be without certain blues records and books, but such recommendations can seldom have been as justified as this present exhortation to all *JM* readers to buy *The Story of the Blues*, for it contains some of the best writing on the subject, and as an illustrative supplement to blues appreciation it is quite superb. Probably there will not be any need for another book like this, at least for a score or more years, and we may be thankful that the work has been done with such devotion and skill. In short, the book is handsome, informative and limitlessly re-readable, and should be in every jazz enthusiast's library. This is a trite line of praise, but it is exactly true; if you buy only one blues-book in your life, choose this one. TONY RUSSELL



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COLLECTORS' NOTES / ALUN MORGAN

FIRSTLY AN apology to all collectors for the complete absence of this feature since May, 1969 and my grateful thanks to those readers who continued to believe that it would eventually reappear. These latter expressed their confidence by continuing to send in useful information. There was nothing sinister about the non-appearance of "Collectors' Notes". Pressure of (non-jazz) work left me with no time but I hope to return to a bi-monthly schedule.

GENE KRUPA

THE REISSUE of "Gene Krupa Plays Gerry Mulligan" on Verve VSP-21/22 (reviewed in this magazine by the Editor in April, 1969) has prompted Ernie Edwards to help out with the elusive personnels. I made a guess at these in my sleeve note (based on my own ears) and am glad to note that I was not too wildly inaccurate. At least I didn't mistake Ernie Royal for Red Nichols or Phil Woods for Pete Pumiglio....

GENE KRUPA AND HIS ORCHESTRA:

Al DeRisi, Ernie Royal, Doc Severinson, Al Stewart (tpt), Eddie Bert, Billy Byers, Jimmy Cleveland, Kai Winding (tbn); Sam Marowitz, Phil Woods (alt), Frank Socolow, Eddie Wasserman (ten), Danny Bank (bar); Hank Jones (p); Barry Galbraith (g); Jimmy Gannon (bs); Gene Krupa (d); Gerry Mulligan (arr)

New York City — October 20, 1958

Bird house (solos: Woods, Cleveland, Royal, Winding) :: *Margie* (solos: Cleveland, Woods, Socolow, Royal) :: *Mulligan stew* (solos: Woods, Cleveland, Wasserman?) :: *Yardbird suite* (solos: Jones, Woods, Royal, Wasserman, Cleveland)

Similar personnel with Marky Markowitz (tpt) added. Willie Dennis, Urbie Green, Frank Rehak (tbn) replace Bert, Byers and Cleveland. Al Cohn (ten) possibly replacing Socolow. Unknown tuba added for some titles. Ronnie Ball (p) possibly replacing Jones. (Following eight titles recorded at two or more sessions.)

New York City — November 20, 1958

Begin the beguine (solos: tbn, tpt, Woods) :: *Sugar* (solos: Woods, tbn, ten, tpt) :: *The way of all flesh* (solos: tpt, ten, Woods) :: *Disc jockey jump* (Woods, Green, ten, tpt) :: *Birds of a feather* (solos: Woods, Green, tpt, ten, p) :: *Sometimes I'm happy* (solos: Woods, Royal?) :: *If you were the only girl in the world* (solos: Royal (?), Woods) :: *How high the moon* (solos: Woods, Winding (?), tpt, ten).

Ernie would like to give credit to Eddie Bert for details of the first session (Eddie keeps complete and accurate data of all sessions he attends) and to Phil Woods for help with the collective personnel for the latter eight titles. The LP appeared in America on Verve MGVS8292/MGVS6008 and in Britain as HMV(E) CLP1281, World Record Club (E) T107, oned Sound (E) TP351 and Verve(E) VSP22.

DJANGO REINHARDT

FURTHER to the entry in the May, 1969 "Notes" Chris Evans (author of that particular section) has written to say that the two Henri Crolla titles he referred to as being from an RTF broadcast are, in fact, from commercially released discs. Dick van Male has informed Chris that *Minor swing* is

from Vega V30S805 and *Out of nowhere* from Vega V35M711 (Jepsen Vol.3 pages 65 and 66 refers).

Chris also notes that on Django's Polydor LP (Polydor 236.510, reviewed by Michael James in the May, 1969 issue) of the titles made in Belgium during the war, the Fud Candrix sax section used to double clarinets. (This information is contained in *50 Years of Recorded Jazz*) Chris also notes that a flute may be heard on *Seul ce soir* and *Bei dir war es immer so schon* but has no idea who is responsible. He also points out that *50YORJ* (handy abbreviation) gives the following personnel for the Stan Brenders titles made on May 8, 1942:

Paul d'Hondt, George Clais, Raymond Chantrain (tpt); Jean Damm, Sus van Camp (tbn); Louis Billen, Jo Magis (clt, alt) Jeff van Herswingles (ten); Arthur Saguet (clt, ten, bar); Jack Demany (ten, vln); Jean Douillez, Walter Feron, Emile Deltour, Chas Dolne (vln); John Ouwerz (p); Django Reinhardt (g); Jim Vanderjeught (rhythm g); Arthur Peeters (bs); Josse Aerts (d). (Jack Demany plays tenor on the five titles without strings.)

Apropos Chris's corrections in May, 1969 to his previous listings in August and September, 1968 Rolf Stuebing (of 7000 Stuttgart-Botnang, Donzettistrasse 21A) wants to know why Chris did not list *Place de Brouckere* as one of the titles from the Concert de Bruxelles, December, 1948. Rolf also says that he has a (poorly recorded) tape of a session about this same period, apparently an AFRS broadcast ostensibly recorded in a studio at the Champs Elysses. The titles are *No name blues and introduction*, *Castle of my dreams* and *Closing theme*. The first is by Django with a second guitar (possibly Bobby Lion), the second has the same two guitars plus a piano (Mickey Shiller?). Both supporting musicians are named in announcements but Rolf says the announcements are almost unintelligible. "Bobby Lion" and "Mickey Shiller" is the closest he can get. In the May, 1969 issue, points out Rolf, Chris Evans lists only one title (*R26*) from a November, 1947 broadcast but this has Hubert Rostain on clarinet and would not, therefore, seem to be the same broadcast as the one Rolf has on tape.

DON ELLIS

ENZO Fresia of *Musica Jazz*, Milan, clears up the mystery surrounding the Don Ellis "Shock Treatment" LP referred to in Michael Sparke's letter to this magazine in the March, 1969 issue. "The first edition of the LP (Columbia CS9668)" writes Enzo "was issued in June, 1968 and its contents were as follows (recording dates shown in brackets after titles; all made in Hollywood):

Side one: *A new kind of country* (Feb 15, 1968)
Mercy, mayb mercy (Feb 14/15, 1968)
Opus 5 (ditto)
Beat me daddy, seven to the bar (ditto)
The Tihai (ditto)

Side two: *Milo's theme* (Feb 15, 1968)
Star children (Feb 14, 1968)
Homecoming (Feb 14/15, 1968)
Seven up (Feb 15, 1968)
Zim (ditto)

The revised Columbia CS9668 was issued in August, 1968 with the following tracks:

Side one:
A new kind of country
Night city (February 14, 1968)
Homecoming
Mercy, maybe mercy
Opus 5
Star children
Beat me daddy, seven to the bar
Milo's theme
The Tihai

On the first edition there were ten titles, on the second only nine. *Seven up* and *Zim* were dropped and replaced by *Night city*. Incidentally *Homecoming* (matrix HCO95455) and *Star children* (HCO95451) have been coupled on an American Columbia 45 rpm release, 4-44604".

From Enzo's information it will be seen that our local CBS issue comprised the second edition of the LP (i.e. with nine titles) with the first edition of the sleeve. (The original issue is now, presumably a collectors's item as *Zim* and *Seven up* do not seem to have appeared again.)

LENNIE TRISTANO

My good friend Victor Schonfield reports that he has a Tristano 78 (on Mercury 1064) labelled as having *Atonement* on one side. But this actually plays *Blue boy* as included on the "Bebop" album I compiled for Philips (Mercury SMWL21028, sabotaged by Brian Priestley in the August, 1968 issue!). "Does this explain why the LP omitted only *Atonement* from the titles Jepsen lists?" asks Victor. This raises again a query at the time of compiling the LP. I too have *Atonement* on a Mercury 78 (actually the European Austroton M1064 release, almost certainly the same as Victor's record); this actually plays *Blue boy*. Now, look again at the Tristano listing in Jepsen (Volume 8, page 95). The unissued *Ghost* (matrix HL179) which I included on the "Bebop" album actually plays *Night in Tunisia*; *Atonement* listed as HL201 has the alternative title *Interlude* in brackets. But

Interlude was the original alternative title of Dizzy's *Night in Tunisia*; in fact one of the first versions of *Tunisia* ever recorded (on December 31, 1944) was called *Interlude* (Continental 6031). Sarah Vaughan sang a lyric credited, presumably, to one "Leveen" which uses the line "love was just an interlude". (It is possible that the title was dropped in favour of *Night in Tunisia* when Kenton came up with a tune called *Interlude*.) So where are we? *Atonement* on our 78s appears to be *Blue boy* and the "unissued" *Ghost* turns out to be *Interlude/Night in Tunisia*. Now, has anyone, anywhere, a copy of Keynote 681 which plays something other than *Blue boy* for the side labelled *Atonement* (and *Blue boy* is based on the *Fine and dandy* chords) or *Night in Tunisia*? My point is that the "unissued" HL179 *Ghost* may have been a myth. (For record purposes HL181 is *You stepped out of a dream* by Danny Hurd with the Dave Tough Orchestra, recorded on October 15, 1946, exactly a week after the Tristano date. Ernie Edwards reports that there are two unissued titles from the Hurd date, matrices unknown, *Long ago and far away* and *Available Jones* which might account for HL180 and HL182.)

SWEDISH SWING

THE EDITOR has passed on to me a fascinating letter from Bjorn Englund concerning the three Sonora LPs reviewed in the May, 1969 issue. Mr. Englund writes as follows: "having recently completed the cataloguing of 5,000 Sonora test pressings and having studied all the recording ledges from 1933 onwards, as well as having discussed this matter with the a. and r. men during the 'thirties, I believe I can offer a more or less definitive explanation of the Sonora numbering system, concerning which you raised a query in your review of the Swing LP set in the May, 1969 *Jazz Monthly*. "The matrix number is followed by an S, if it was a recording to be issued on the Sonora label (private recordings lacked this letter). If it was a vocal recording then the second letter denotes the type of vocal according to the following code' D for Danish, E for

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English, F for Finnish, N for Norwegian, R for religious and S for Swedish. This was done in order to distinguish different versions of the same tune: frequently an artist made both Swedish and Norwegian, or Swedish and English versions of a tune at the same session. This applies to *Whispering* (Vol.3), of which the seventh take (4358-S-E-G) was issued on Sonora 3386, while the first take (4358-S-S-A), featuring a solo vocal in Swedish, was issued on Sonora 3385. The record buyer could choose his favourite version when these records were issued in June, 1948.

"It can further be noted that when only one take was made, no take letter was assigned. Thus items on the LPs with a final S are first and only takes, whereas those with S-A or S-S-A are the first of at least two takes. As a rule when the first take was thought to be satisfactory, no further versions were cut, the session being rather hasty. Why were they hasty? Because there were no recording studios in Stockholm at the time and all the recordings on these LPs were made in quick afternoon sessions at a small cinema. At 6 p.m. sharp the recording equipment and musicians had to be evacuated to make room for the evening's performance. "For those interested in recording history, it can also be noted that the Sonora company made several 20 rpm microgroove records beginning in 1946. However, these were never available to the general public, but were instruction discs for the Swedish army.

"I'd like to make some further notes on the three LPs. On the third album *Limehouse blues, Corrina, Corrina* and *Heavenly music* are "previously unissued" in the sense that they are from alternative takes to those used on the original 78s. *There must be somebody else* and the second version of *Basin Street blues* on the first LP are from studio tests, never intended for issue. Recording dates are not known, but it is safe to say that they are from the same session.

"Finally, I must admit that although I did report in *Matrix* a few years ago that two takes were issued of *Gloaming* this is not the case. Only the second take was processed and issued".

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AL HIBBLER

FRANK Dutton writes, re. the review of the Liberty/Sunset reissue of the Hibbler Aladdin sides (*Jazz Monthly*, June, 1969) "Lady Will Carr; some time in the late fifties when *Jazz Journal* used to run a Hollywood column by Douglas Hague I distinctly recall his devoting one to an interview with Jack McVea. The latter was asked about this mysterious pianist and stated categorically that (a) this was not Duke Ellington and (b) the pianist was female and a performer in her own right".

BILLIE HOLIDAY

WITH reference to the Hibbler titles mentioned above, Frank Dutton also springs to the defence of Heywood Henry, who has been listed as being the tenor saxophonist on the four Billie Holiday Aladdin titles reissued on the same Sunset LP. "Nothing" writes Frank "will convince me that the dreadful tenor 'playing' on the date is by Heywood Henry, who is invariably a versatile and extremely musically performer on tenor, baritone and clarinet, as witness many fine performances with the Erskine Hawkins band. For all I know Heywood may have played tenor, but to 'credit' a fine musician with the painful, fog-horn noises heard on this session is too much for me to accept. I recall reading somewhere, fairly recently, that during the early 'fifties Billie used a group which included Arthur "Red" Prysock on tenor. This sounds much more likely". Well, yes, Frank, I agree that Heywood Henry would have had to have had his tongue firmly embedded in his reed to have achieved the tenor sounds on the Billie date. Red Prysock? Possibly, but would you believe Benny Golson? According to *50YORJ* Benny was with the Tiny Grimes band in 1950 (and it is the Grimes "Sextet" which accompanies Billie); he is on some Gotham 78s made by Grimes in Philadelphia at the time.

DIZZY GILLESPIE

Ernie Edwards has unearthed some interesting information on the "Gillespie Plays Jerome Kern" session (Dizzy's earliest "with strings" date) mentioned in *Inside Bebop*. There is, in fact, a photo in the book which was taken at the session captioned "Dizzy recorded Jerome Kern's music with a string background in Hollywood in 1945; the records were never released". Not so, says Ernie, one of his hardworking team has unearthed a set. Bill Emery of Sheridan, Wyoming obtained a set from Ray Avery after many years and gives the following details:

DIZZY GILLESPIE WITH JOHNNY RICHARDS ORCHESTRA: Dizzy Gillespie (tpt); six strings; four woodwinds; harp; French horn; Al Haig (p); Ray Brown (bs); Roy Hall (d); Johnny Richards (arr) H

PAR-101-A	Hollywood — late 9145	
PAR-101-B	<i>Part one (Way you look tonight)</i>	Paramount 101
PAR-102-A	<i>Part two (why do I love you)</i>	—
	<i>Part three (Who)</i>	Paramount 102
	<i>Part four (All the things you are)</i>	—

"Tune titles are not shown on the labels" writes Bill Emery. "The two records were put into an album with a set of liner notes in the front and a picture of Dizzy and Johnny Richards apparently taken at the date. The album was numbered A-1, though this is not shown on the record labels either. Even stranger is the fact that I have a tape dub of a set belonging to George Probert (who played clarinet and soprano with the Firehouse Five) containing *alternative takes of Why do I love you, Who* and *All the things you are!* Of particular interest is *Why do I love you* for on Probert's pressing Johnny Richards can be heard at the end of the take saying something like "(be) sure that's an F natural". I have seen Probert's copies and they contain the same red labels as my set but his were extracted from a trash can somewhere in Hollywood years ago and must have been a test set of rejects. Ray Avery got my set for me after many, many years and says that a few odd sets actually did get out around LA before the ban. I wonder who has the masters now?" Ernie Edwards adds a note to the effect that there is (and was) a Roy Hall who played drums with a lot of west coast groups, including Earle Spencer. The "ban" referred to by Emery ties in with Leonard Feather's *Inside Bebop* which, in describing Gillespie's visit to Los Angeles for the Billy Berg's booking



(Dec, 1945 to Feb, 1946) states "bad luck dogged Dizzy again when a new company, Paramount Records, set up an unusual date with Dizzy and a string section to play some Jerome Kern music for a memorial album dedicated to the composer who had just died. (His death took place on November 12, 1945 — AM). After the records were made, Kern's publishers refused to grant a licence for their release, on the grounds that Dizzy had departed from the orthodox Kern melodies".

BENNY MORTON

FURTHER to my paragraph under this heading in the July, 1968 issue asking if anyone would care to check Frank Dutton's identifications of the trombone solos from the May 30, 1944 Keynote date, I have received only one comment. Victor Schonfield and Charles Fox have been able to check one title, *Sliphorn outing*. They disagree with Frank and give the following chorus-by-chorus breakdown: 1, Benny Morton: 2, Vic Dickenson: 3, Dickenson: 4, Bill Harris: 5, Harris: 6 and 7: Johnny Guarnieri: 8, Claude Jones: 9, Morton. Any further offers?

WARDELL GRAY

DURING THE Kenny Burrell Quartet's stay at the Ronnie Scott club last summer I had an opportunity of clearing up a few discographical queries with both Kenny and his pianist, Richard Wyands. Wyands told me that he possesses two 78s on the Trilon label (a local San Francisco company) by the Vernon Alley Quintet. Information on these has always been lacking but, from memory, Richard said the personnel comprised Ernie Royal (tpt); Wardell Gray (ten); Joe Mesheux (p); Vernon Alley (bs) and a drummer whose name could not be called to mind immediately. Any New York readers within striking distance of Richard Wyands flat may have a chance to contact him to establish title, catalogue number and matrix details. Richard tells me that this quintet was a regular working unit at the time of the session.

KENNY BURRELL

KENNY Burrell filled in the gaps in Jepsen Volume 2, page 184 for the first session under his own name (for the Joseph Von Battle label). He was uncertain of the exact identity of bass and drums but is sure that the instruments are played by one or other of the men named:

KENNY BURRELL AND THE FOUR SHARPS:

Yusef Lateef (f, ten); Tommy Flanagan (p, vib); Kenny Burrell (g); Billy Burrell or Al Jackson (bs); Elvin Jones or Hindel Butts (d)

Detroit — c.1950

Kenny's sound

Joseph Von Battle JVB58

My funny Valentine

CHARLIE MINGUS

RICHARD Wyands told me that he played piano on the Mingus session for the Fentone label at the beginning of 1949 (see Jepsen Volume 5, page 195). He also confirmed the belief that Miles Davis was *not* present.

QUE MARTIN

RICHARD Wyands said he made his first records with the tenor saxist Quedellis Martin around 1946. Also on the date (and also making his first appearance on record) was Jerome Richardson. The session was in San Francisco and it is possible that the titles are the Trilon ones listed on page 41 of Jepsen Volume 5.

WES MONTGOMERY

DRUMMER Jimmy Cobb informed me that the Wes Montgomery titles which have been issued on Verve (E) SVLP9238 "Willow Weep for me" come from a radio broadcast from the Half Note and were not, of course, intended for release originally.

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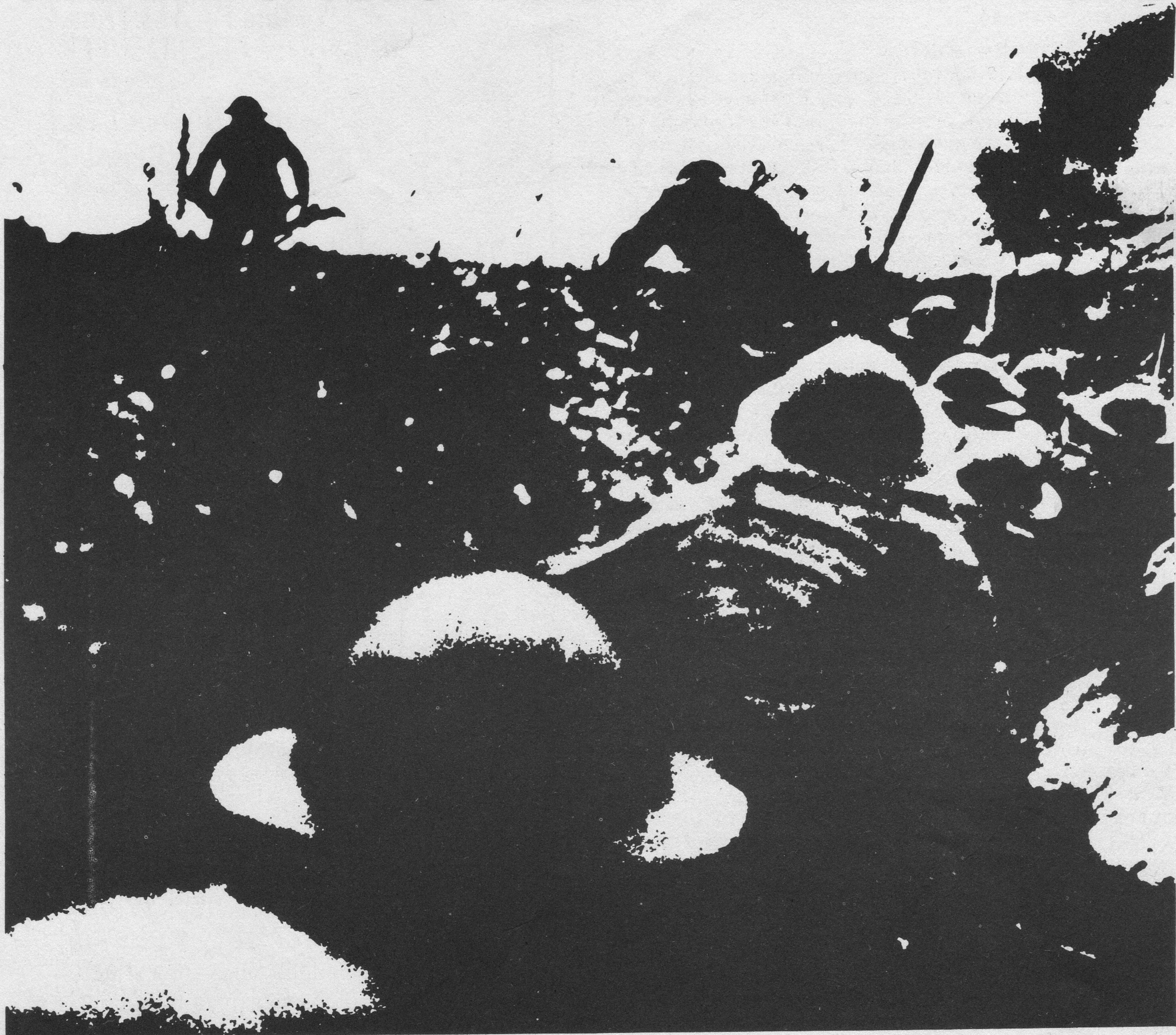
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